

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number One.

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ORGAN AT WASHINGTON MARKS MÖLLER JUBILEE

DESIGN OF ARCHER GIBSON

New Auditorium at the National Capital Will Have Instrument of Ninety-five Stops—Novel Features Incorporated.

Official announcement was made late in November of the formal awarding to M. P. Möller of the contract to build a large four-manual organ for the new Washington Auditorium at the national capital. It is to be an instrument of ninety-five stops, with an ancillary string division. The new Auditorium is to become a national center, not only for religious and civic conventions, but for musical events of countrywide importance.

Archer Gibson, the New York organist and organ expert, was engaged to prepare the specifications of the instrument and to select the builder. The scheme embodies the results of Mr. Gibson's study of the needs of a public hall of this kind.

The completion of this organ will come in the year of the golden jubilee of Mr. Möller as an independent builder of organs. For fifty years Möller organs have been manufactured and the instrument at the capital is expected to serve as an appropriate and adequate crowning example of Mr. Möller's work in the anniversary year.

Following is the specification of the Washington organ:

GREAT ORGAN.

1. Double Diapason (Large Scale), 16 ft., 61 pipes.
2. First Diapason (Scale 38), 8 ft., 61 pipes.
3. Second Diapason (Scale 42), 8 ft., 61 pipes.

4. Gross Flöte, 8 ft., 61 pipes.
5. Fern Flöte, 8 ft., 61 pipes.
6. Viol d'Amour, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 pipes.
8. Gamba, 8 ft., 61 pipes.
9. Octave, 4 ft., 61 pipes.
10. Hohl Flöte, 4 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 5 rks., 305 pipes.
13. Bass Trumpet, 16 ft., 61 pipes.
14. Trumpet, 8 ft., 61 pipes.
15. Tuba, 8 ft., 61 pipes.
16. Clarion, 4 ft., 61 pipes.

(All stops under expression except No. 2.)

SWELL ORGAN.

17. Bourdon, 16 ft., 73 pipes.
18. Diapason (Scale 40), 8 ft., 73 pipes.
19. Gedeckt, 8 ft., 73 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Aeoline Celeste, 8 ft., 73 pipes.
22. Salicional, 8 ft., 73 pipes.
23. Salicional Celeste, 8 ft., 73 pipes.
24. Viole d'Orchestre, 8 ft., 73 pipes.
25. Viole d'Orchestre Celeste, 8 ft., 73 pipes.
26. Gamba, 8 ft., 73 pipes.
27. Violina, 4 ft., 73 pipes.
28. Flute Harmonique, 4 ft., 73 pipes.
29. Flautino, 2 ft., 73 pipes.
30. Mixture, 3 rks., 183 pipes.
31. Bass Trumpet, 16 ft., 73 pipes.
32. Cornopean, 8 ft., 73 pipes.
33. Oboe, 8 ft., 73 pipes.
34. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

35. Contra Gamba, 16 ft., 73 pipes.
36. Diapason (English), 8 ft., 73 pipes.
37. Dulcet, 8 ft., 73 pipes.
38. Dulcet Celeste, 8 ft., 73 pipes.
39. Concert Flute, 8 ft., 73 pipes.
40. Quintadena, 8 ft., 73 pipes.
41. Dolce, 8 ft., 73 pipes.
42. Dolce Celeste, 8 ft., 73 pipes.
43. Flute d'Amour, 4 ft., 61 pipes.
44. Piccolo, 2 ft., 61 pipes.
45. Contra Fagotto, 16 ft., 73 pipes.
46. Clarinet, 8 ft., 73 pipes.
47. Orchestral Oboe, 8 ft., 73 pipes.

SOLO ORGAN (Under expression).

48. Stentorphone, 8 ft., 73 pipes.
49. Gross Flöte, 8 ft., 73 pipes.
50. Gamba, 8 ft., 73 pipes.
51. Gamba Celeste, 8 ft., 73 pipes.
52. Hohl Flöte, 4 ft., 61 pipes.
53. Bass Trumpet, 16 ft., 73 pipes.
54. Trumpet, 8 ft., 73 pipes.
55. Clarion, 4 ft., 61 pipes.
56. Saxophone, 8 ft., 73 pipes.
57. French Horn, 8 ft., 73 pipes.
58. Cor Anglais, 8 ft., 73 pipes.

STRING ORGAN (Under expression).

59. Dulcet, 8 ft., 73 pipes.
60. Dulcet Celeste, 8 ft., 73 pipes.
61. Salicional, 8 ft., 73 pipes.
62. Salicional Celeste, 8 ft., 73 pipes.
63. Viole d'Orchestre, 8 ft., 73 pipes.
64. Viole d'Orchestre Celeste, 8 ft., 73 pipes.
65. Gamba, 8 ft., 73 pipes.
66. Gamba Celeste, 8 ft., 73 pipes.

RAYMOND C. ROBINSON, BOSTON ORGANIST.



Organist of King's Chapel Is Shown Seated at Organ in Wellesley College.

67. Vox Humana, 8 ft., 73 pipes.
- ECHO-ANTIPHONAL (Under expression).
68. Diapason, 8 ft., 73 pipes.
 69. Muted Viol, 8 ft., 73 pipes.
 70. Muted Viol Celeste, 8 ft., 73 pipes.
 71. Fern Flöte, 8 ft., 73 pipes.
 72. Wald Flöte, 4 ft., 61 pipes.
 73. Mixture, 3 rks., 183 pipes.
 74. Vox Humana, 8 ft., 73 pipes.
 - *75. Lieblich Gedeckt (Pedal), 16 ft., 32 pipes.

(*Located with Echo Organ.)

PERCUSSION SECTION.

76. Chimes (from A below middle C to second E above).
77. Harp, 61 bars.
78. Celesta, 49 bars.
79. Grand Piano.

PEDAL ORGAN.

80. Diapason, 32 ft., 32 pipes.
81. First Diapason, 16 ft., 44 pipes.
82. Second Diapason, 16 ft., 32 pipes.
83. First Bourdon, 16 ft., 32 pipes.
84. Second Bourdon, 16 ft., 44 pipes.
85. Violone, 16 ft., 44 pipes.
86. Bass Flute (from No. 81), 8 ft., 32 notes.
87. Gedeckt (from No. 84), 8 ft., 32 notes.
88. Violoncello (from No. 85), 8 ft., 32 notes.
89. First Trombone, 16 ft., 44 pipes.
90. Second Trombone, 16 ft., 44 pipes.
91. First Trumpet (from No. 89), 8 ft., 32 notes.
92. Second Trumpet (from No. 90), 8 ft., 32 notes.
93. Harp (from No. 77), 32 notes.
94. Piano (from No. 79), 32 notes.
95. Echo Bourdon (from No. 75), 16 ft., 32 notes.

A number of interesting features have been designed for this organ. The solo, echo and string sections will be floating units, and may be played at will from any manual or combination of manuals and will couple to the pedal without interference. The harp, chimes, celesta and piano may be played from any one manual at one time.

A "silent" is to be provided for each division of the organ, for use in emergencies. By means of the "silent" any division may be cut off from its wind supply quickly in case of a cipher.

A "pedal divide" will divide the pedal into two sections, so that only the lower twelve keys of the pedal will speak when pedal stops are on, the remainder being available for chimes or harp, or for coupling to other divisions.

Stop No. 2, the main eight-foot open diapason, will be placed on an independent chest, having its own regulator, and will not be wired to the coupler box, so that under no conditions will it be possible to get sub or super couplers to act on this stop. It is to be non-expressive and placed to the best advantage in the organ.

SHOW DEVOTION TO KINDER

People of Church Observe His Twenty-fifth Anniversary There.

Ralph Kinder was made to feel on the evening of Oct. 30 the esteem of the Church of the Holy Trinity, Philadelphia, for its organist when a reception was held in the parish-house to mark the twenty-fifth anniversary of Mr. Kinder's assumption of the position of organist and choir-master. In addition to the wardens and vestry of the church, a large proportion of the membership came to pay its respects to Mr. Kinder and many prominent musicians of Philadelphia also were present. The reception emphasized the good Mr. Kinder does through his music at Holy Trinity.

Ralph Kinder was born in England Jan. 27, 1876, and came to the United States when 4 years old. His family settled at Bristol, R. I., and his first position as an organist was in Trinity Church at Bristol. He studied piano, organ and theory for many years with Professor Hamilton C. Macdougall, to whom he gives credit for much help and inspiration. In 1897 Mr. Kinder went to London for a year and studied with Dr. C. W. Pearce, Dr. E. H. Turpin, Edwin H. Lemare and Edward d'Evry. On his return in 1898 he was appointed organist and choir-master of Grace Church, Providence, R. I. He was called to the Church of the Holy Trinity in Philadelphia Sept. 1, 1899.

Mr. Kinder has played 959 recitals in this church, in addition to many recitals at the University of Michigan, Yale University and in various cities and towns. His organ compositions are generally known. He is also the head of a prosperous organ school.

To Meet in Chicago June 7.

At a meeting of the board of directors of the Music Industries Chamber of Commerce, held in the offices of the chamber in New York, Oct. 31, it was voted to hold the annual convention in Chicago the week of June 7. This is one week later than usual, but was decided upon in view of the statement of merchants that an earlier date interfered with their membership on account of the Shriners' and Rotary conventions, which recently have come at the same time as the music conventions.

AEOLIAN COMPANY WINS SIX-MANUAL CONTRACT

HUGE WORK FOR DAVENPORT

Dr. B. J. Palmer Gives Order for One of World's Largest Instruments for Theater in Form of Mormon Tabernacle.

One of the largest organs in existence, and the only six-manual in the United States, if not in the world, embodying in its specifications a number of most interesting features, is to be built by the Aeolian Company at its New Jersey factory for the new Kindt Concertorium Theater at Davenport, Iowa.

This important contract was awarded in November and the instrument is to be ready for dedication on Aug. 1, 1926. It is purchased by Dr. B. J. Palmer, the head of a school of chiropractic treatment and a wealthy and public-spirited citizen of Davenport, who, as announced in The Diapason last month, plans to make the new theater and the organ a monument to art and one of the show-places of the continent. The organ is to be especially equipped for radio broadcasting, and its tones will be heard from Station WOC. It will have as a special feature a sixty-four-foot open diapason stop, the largest pipe of which will be sixty-seven feet long and three and one-half feet square.

The specifications for this huge organ have been prepared by Frank Taft, managing director of the pipe organ department of the Aeolian company. Dr. Palmer has an Aeolian organ in his Davenport home, and its success led to the award of the contract to that builder.

The auditorium that will house this organ, designed in the form of the Mormon Tabernacle at Salt Lake City, Utah, but 25 per cent larger, will be 240 feet long, 160 feet wide and 80 feet high. With every expectation that the acoustics of this auditorium will approximate those of the Mormon Tabernacle, it is the purpose of the Aeolian Company that this organ, with its six manuals, an open diapason pedal stop of sixty-four foot pitch, and its wealth of tonal variety under easy control, shall be so skillfully constructed and tone-regulated that it will be one of the most commanding and effective organs ever built.

There will be twenty-four stops on the great, eighteen on the swell, twenty-three on the choir, of which eight are borrowed, fourteen on the orchestral brass organ (the fourth manual), nine on the orchestral string organ (the fifth manual), fourteen on the vibrato organ, four on the vox humana choir and nine on the echo (the last three divisions mentioned being played from the sixth manual), and twenty-four on the pedal, of which thirteen will be actual sets of pipes and eleven borrowed. This is a total of 139 stops, or 120 sets of pipes, exclusive of percussions.

A special feature will be a duo-art automatic player for the playing of records.

Following are the complete specifications of the organ:

GREAT ORGAN (Eight, ten and fifteen-inch wind).

- Contra Diapason, 16 ft., 61 pipes.
- Stentorphone, 8 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture (Brilliant), 3, 4 and 5 ranks, 207 pipes.
- *Trombone, 16 ft., 61 pipes.
- *Harmonic Trumpet, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- *Grand Flute, 8 ft., 61 pipes.

*†Flute Brilliant, 4 ft., 61 pipes.
 *†Octave Flute, 4 ft., 61 pipes.
 *†Flute, 2 ft., 61 pipes.
 *†French Horn, 8 ft., 61 pipes.
 *†English Horn, 8 ft., 61 pipes.
 *†Orchestral Clarinet, 8 ft., 61 pipes.
 *†Orchestral Oboe, 8 ft., 61 pipes.

*Expressive. †Solo wood-wind and horns.

SWELL ORGAN (six-inch wind).
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Piccolo, 2 ft., 73 pipes.
 Mixture, 4 and 5 ranks, 275 pipes.
 Bass Trumpet, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN (Eight and ten-inch wind).

Contra Gamba, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Dulciana Celeste, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Italian Viole, 8 ft., 73 pipes.
 Viole Dolce, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Flute (Harmonic), 2 ft., 73 pipes.
 Bassoon, 16 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Musette, 4 ft., 73 pipes.
 †Grand Flute, 8 ft., 61 notes.
 †Flute Brilliant, 4 ft., 61 notes.
 †Octave Flute, 4 ft., 61 notes.
 †Flute, 2 ft., 61 notes.
 †French Horn, 8 ft., 61 notes.
 †English Horn, 8 ft., 61 notes.
 †Orchestral Clarinet, 8 ft., 61 notes.
 †Orchestral Oboe, 8 ft., 61 notes.

†Solo wood-wind and horns compounded from Great organ.

ORCHESTRAL BRASS ORGAN (Twenty and twenty-five inch wind).

Military Trumpet, 16 ft., 61 pipes.
 Military Trumpet, 8 ft., 61 pipes.
 Military Trumpet, 4 ft., 61 pipes.
 Tuba, 16 ft., 61 pipes.
 Tuba, 8 ft., 61 pipes.
 Tenor Saxophone, 8 ft., 61 pipes.
 Alto Saxophone, 8 ft., 61 pipes.
 Soprano Saxophone (Harmonic), 4 ft., 61 pipes.
 Trombone, 8 ft., 61 pipes.
 Trombone, 4 ft., 61 pipes.
 Trombone Quint, 2 1/2 ft., 61 pipes.
 Octave (Tuning Stop), 4 ft., 61 pipes.
 Gamba (Tuning Stop), 4 ft., 61 pipes.

ORCHESTRAL STRING ORGAN (Ten-inch wind).

Gamba, 16 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Vibrato, 8 ft., 73 pipes.
 Viol d'Orchestre (3 ranks), 8 ft., 219 pipes.
 Cello, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Violina Harmonique, 2 ft., 73 pipes.
 Concert Mixture, 5 ranks, 275 pipes.
 Violin Quint, 5 1/2 ft., 73 pipes.

VIBRATO ORGAN (Six-inch wind).

String (Salicional), 16 ft., 73 pipes.
 Diapason F, 8 ft., 73 pipes.
 Diapason F Vibrato, 8 ft., 73 pipes.
 Diapason MF, 8 ft., 73 pipes.
 Diapason MF Vibrato, 8 ft., 73 pipes.
 Dulciana F, 8 ft., 73 pipes.
 Dulciana F Vibrato, 8 ft., 73 pipes.
 Dulciana MF, 8 ft., 73 pipes.
 Dulciana MF Vibrato, 8 ft., 73 pipes.
 Flute F, 8 ft., 73 pipes.
 Flute F Vibrato, 8 ft., 73 pipes.
 Flute P, 8 ft., 73 pipes.
 Flute P Vibrato, 8 ft., 73 pipes.
 String Mixture, 5 ranks, 275 pipes.

VOX HUMANA CHOIR (12-inch wind).

Bass Vox Humana, 16 ft., 61 pipes.
 Tenor Vox Humana, 8 ft., 61 pipes.
 Soprano Vox Humana (2 V. H. ranks), 4 ft. and 8 ft., 122 pipes.
 Alto Vox Humana, 8 ft., 61 pipes.
 Violina (Tuning Stop), 4 ft., 61 pipes.

ECHO ORGAN (Five-inch wind).

Dolce Diapason, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Dulciana Celeste, 8 ft., 73 pipes.
 Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Mixture Aetherial, 4 and 5 ranks, 275 pipes.

Vox Humana, 8 ft., 73 pipes.

Flageolet, 2 ft., 73 pipes.

PEDAL ORGAN (Six to twenty-five inch wind).

Grand Diapason, 64 ft., 32 pipes.
 Double Diapason, 32 ft., 12 pipes, 32 notes.
 Wood Diapason, 16 ft., 12 pipes, 32 notes.
 Metal Diapason, 16 ft., 32 pipes.
 Grand Bourdon, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Bass Flute, 8 ft., 32 pipes.
 Violoncello, 8 ft., 32 pipes.
 Grand Mixture, 5 ranks, 160 pipes.
 Bombarde, 32 ft., 32 pipes.
 Trombone, 16 ft., 32 pipes.
 Tromba, 8 ft., 32 pipes.

(Expressive Division from Orchestral Solo Organ.)

Military Trumpet, 16 ft., 32 notes.
 Military Trumpet, 8 ft., 32 notes.
 Military Trumpet, 4 ft., 32 notes.
 Tuba, 16 ft., 32 notes.
 Tuba, 8 ft., 32 notes.
 Tuba, 4 ft., 32 notes.
 Saxophone (reed), 8 ft., 32 notes.
 Saxophone (wood), 8 ft., 32 notes.
 Saxophone (reed), 4 ft., 32 notes.
 Trombone, 8 ft., 32 notes.

Trombone, 4 ft., 32 notes.

INSTRUMENTS OF PERCUSSION.
 (Whether playable from Manuals, Pedals, or otherwise, to be determined.)

Tower Bells (very loud), G—G, 25 tones.
 Chimes, G—G, 25 tones.
 Concert Grand Piano, 88 tones.
 Concert Grand Piano Octave.
 Grand Harp, 8 ft., 61 tones.
 Grand Harp, 4 ft., 61 tones.
 Harp, 8 ft., 61 tones.
 Harp, 4 ft., 61 tones.
 Large Drum (Stroke and roll).
 Large Drum (Stroke and roll).
 Small Drum (Snare) (Stroke and roll).
 Small Drum (Snare) (Stroke and roll).
 Cymbals.
 Miramba, 61 tones.
 Orchestral Bells, 61 tones.
 Xylophone, 61 tones.

All the usual accessories and mechanical conveniences will be provided, in addition to a number of novel ones. There will be five non-adjustable department pistons, only one of which can be on at one time. They will be in a conspicuous place, to avoid accidents. These pistons will be as follows: Everything playable; everything off (visibly puts off all stops, etc.); orchestral brass and pedal reeds only; orchestral strings and pedal strings only; top manual and appropriate pedal only. Six general pistons placed under the great manual will be duplicated with foot pistons. In addition there will be six pistons for the great, eight for the swell, six for the choir, five each for the orchestral brass and orchestral strings and eight for the top manual.

E. S. SEDER PLAYS FOR RADIO

Heard Daily on Estey Organ Installed by Lyon & Healy.

Daily half-hour recitals of standard organ works are being given in Chicago since the recent completion of the Estey organ installed by Lyon & Healy for this purpose. Edwin Stanley Seder, F. A. G. O., has been giving these recitals since Nov. 1. They are broadcast from WGN station every week-day evening at 6 o'clock, and Sunday afternoon at 2.

As a sample of the type of programs given, those of the week beginning Nov. 24 may be cited:

Nov. 24—Little Fugue in G minor, Bach; "Dawn" and "Night," Jenkins; Minuet, Boccherini; Elegie, Massenet; Prelude in C minor, Chopin; "The Lost Chord," Sullivan; Grand Chorus in March Form, Guilman.

Nov. 25—Chorale in A minor, Franck; Scherzo from Modern Suite, Ferrata; "Angelus du Soir" and Second Legende, Bonnet.

Nov. 26—Wagner program: Prelude to "Lohengrin"; Prize Song from "Die Meistersinger"; "Forest Murmurs," from "Siegfried"; "Love-Death," from "Tristan."

Nov. 27—Overture to "William Tell," Rossini; Adagio (Sonata Romantica), Yon; "Song of the Basket-Weaver," Russell; Grand March from "Aida," Verdi.

Nov. 28—Largo from Organ Concerto, Bach; "Sunset Shadows," G. W. Andrews; Humoresque, Tor Aulin; Serenade, Schubert; Canonetta, Mark Andrews; Allegro in F, Guilman.

Nov. 29—St. Ann's Fugue, Bach; Meditation and Toccata, d'Evry; Evensong (Second Sonata), Mark Andrews; "Ronde d'Amour," Westernout; Canon in F, Salome.

Nov. 30—"My Heart Ever Faithful," Bach; Largo ("New World" Symphony), Dvorak; Canon in B minor, Schumann; Arabesque, McKinley; "Holy, Holy, Holy," arranged by the performer.

Mr. Seder reports an unusually large number of fall bookings, including the following: Nov. 2, Bethany Lutheran Church, Chicago; Nov. 17, Proviso High School, Maywood, Ill., for Cook County Teachers' Institute; Nov. 25, A. G. O. program, Buena Memorial Presbyterian Church; Nov. 30, Rockford, Second Congregational Church; Dec. 1, Englewood First M. E. Church (third engagement); Dec. 3, Elgin, Ill., dedication of Austin organ; Dec. 9, Naperville, Ill., artist series of Northwestern College; Nov. 12, Haydn Choral Society, Orchestra Hall.

Three-Manual by Tellers-Kent.

A three-manual of thirty stops built by the Tellers-Kent Company of Erie, Pa., for the First Presbyterian Church of Chillicothe, Ohio, according to specifications prepared by W. Andrew

CLASSIFIED ADVERTISEMENTS

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WANTED—EXPERIENCED ORGAN salesman for Southwest Territory, representing standard builder. Address O4, The Diapason.

WANTED—ORGAN TUNERS, steady work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City.

WANTED—FIRST-CLASS ORGAN repair man who is ambitious and conscientious. Must know something about electrical work. Good opportunity. Address H 5, The Diapason.

WANTED—SALESMAN WANTED, New York and vicinity. Capable of selling high-class church and theater organs. Must have knowledge of the business. Address L-5, The Diapason. [tf]

WANTED—WOOD WORKING MACHINE man. Must be experienced and capable of handling this department of large organ firm in the middle west. Address M 3, The Diapason.

WANTED—FLUE PIPE VOICER; must be experienced. Old reliable firm in the middle west. Address M 4, The Diapason.

WANTED—METAL PIPE MAKER. Steady work for reliable man either piece or day work. Address M 9, The Diapason.

WANTED—WOOD PIPE MAKER; must be experienced and capable of handling a department. Address M 10, The Diapason.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGREN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—POSITIONS.

POSITION WANTED—EXPERIENCED organist-choirmaster, A. R. C. O., four years at present church (Episcopal). Boy or mixed choir, any denomination. Address O-2, The Diapason.

McNeils, was opened by Mr. McNeils with a recital the afternoon of Nov. 2. The organ selections played were: Festival Prelude on "A Mighty Fortress," Faulkes; Air from Suite in D, Bach; Sonata No. 6, Mendelssohn; Intermezzo, Rogers; Evensong, Johnston; Allegretto in E flat, Wolstenholme; "In Paradisum," Dubois; Toccata in F major, Crawford.

SPECIAL FEATURES OF DECEMBER DIAPASON

Description and Specification of colossal six-manual organ to be built for the Kindt Concertorium at Davenport, Iowa.

Description and Specification of large organ under construction for the new Washington, D. C., Auditorium.

Interview with Henry Willis, noted English organ builder, on impressions of his American visit, to see and hear organs on this side of the water.

News of the organists, specifications of new organs, new organ music, recital programs, etc., etc.

FOR SALE—ORGANS, ETC.

ORGAN FOR SALE IMMEDIATELY

Pipes only, of Hook & Hastings Tracker Organ, boxed for shipment. Swell Organ—four 8-ft., two 4-ft., one 16-ft. Oboe.

Great Organ—five 8-ft., one 4-ft., one 2-ft., Mixture and Trumpet.

Pedal—two 16-ft. stops.

Organist, Grace-Covenant Church Richmond, Virginia

(12)

FOR SALE—ONE ONE-H.P. ORGOBLO. All kinds of pipes. One three-manual console. Will trade for small two-manual organ. One set of twenty-five chimes; one thirty-note radiating concave pedal board. Write me what you would like and I can supply your needs at the lowest possible price. C. A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—TWO-MANUAL AND Pedal Bass Lyon & Healy Peloubet make, suitable for fair-sized church, seating from 300 to 500, or lodge hall. Electric motor and blower. Price and terms reasonable. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Department D.

FOR SALE—TWO-MANUAL AND Pedal Bass Pipe Organ, being rebuilt, suitable for church or auditorium seating up to 3,000, carrying same guaranty as new organ. Can be seen and tested at our factory by appointment. White Organ Company, 215 Englewood avenue, Chicago, Department D. Telephone Wentworth 1053. We specialize in rebuilding pipe organs.

FOR SALE—AN UPRIGHT PIANO with thirty note pedal keys attached, for organ practice. Good condition. Best reference. Bargain. Write at once to Mrs. M. A. Hanlon, 7051 Hamilton avenue, Pittsburgh, Pa.

FOR SALE—ORGOBLO, 5-H. P., 220 volts, 60 cycles, 3-phase, 6-inch pressure. Fans can be changed to give heavy wind if desired. In excellent condition. \$150. Address K. Butler, 805 South Humphrey avenue, Oak Park, Ill.

FOR SALE—ORGOBLO, ALMOST new, 3 H. P., four-inch wind, 220 volts, three-phase, A. C., 60 cycles. Reason for selling, new organ requires high pressure. Price \$240. Address J. Hamilton Smith, Pottstown, Pa.

FOR SALE—PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE—REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [tf]

FOR SALE—MODERN THREE-MANUAL Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Being replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE—VERY REASONABLE, one Fotoplayer, completely rebuilt. H. J. MILLIMAN & CO., 518 West Third street, Des Moines, Iowa.

FOR SALE—TWO-MANUAL TRACKER organ. For particulars address Katherine S. Kropp, 5113 North Broad street, Philadelphia, Pa. [tf]

WANTED—MISCELLANEOUS.

ORGAN PRACTICE—SPECIAL RATE for Christmas holidays. Ten hours, \$3.00. Modern electric organ. This rate good only from Dec. 1 to Jan. 4, inclusive. Bush Conservatory, 839 North Dearborn street, Chicago.

WANTED—TWO-MANUAL AND pedal reed organ; also small two-manual pipe organ, tubular or electric action. Henry Wolf & Son, Gainesville, Fla. [12]

THE DIAPASON.

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HENRY WILLIS IS GUEST AT NEW YORK DINNER

NOTED MEN DISCUSS ORGAN

National Association of Organists Is Host to English Builder—Noble, Audsley, Skinner and Gibson Among Speakers.

By WILLARD IRVING NEVINS.

The first meeting of the fall season of the headquarters council of the N. A. O. took the form of a dinner in honor of the distinguished organ builder, Henry Willis, of the firm of Henry Willis & Sons and Lewis & Co., Limited, of London, Liverpool and Glasgow. A representative group met in the oak room of the Hotel Martini, New York, Wednesday evening, Nov. 5, to enjoy a most interesting evening.

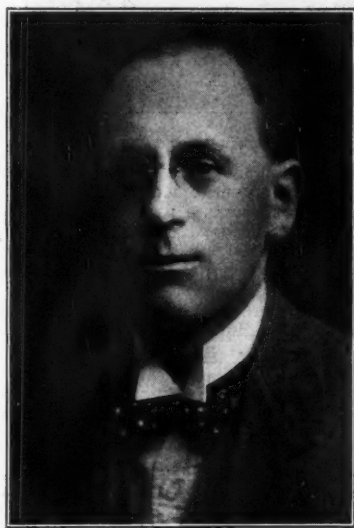
President T. Tertius Noble in a few brief sentences of introduction spoke of his early acquaintance with the Willis firm and related several experiences with organs in England, from his earliest days as an organist up to the time of his departure from York Minister to come to America. He spoke of the peculiarities of certain instruments, some of which boasted of draw stops which came out at least a foot and even at times, when subjected to too much pressure, came out altogether. Speaking of some of the mechanical faults of such organs, Mr. Noble also called attention to the wonderfully fine tone of the European instrument. The diapason tone was declared by Mr. Noble to be superb and he especially praised the reed work and the accomplishments of the house of Willis. Mr. Noble in closing mentioned the marvelous mechanical and tonal developments in America. He expressed the thought that amid present great successes there was a tendency toward too much mechanical experimentation. He proposed a console giving sufficient flexibility without presenting a baffling proposition to the organist as the goal toward which all builders should aim.

The next speaker of the evening was Dr. George Ashdown Audsley, known to all through his many books on organ construction and tone. Dr. Audsley spoke with feeling of the inspiration he had received in his early career from the first Henry Willis, grandfather of the guest of the evening. He referred to the interest Mr. Willis took in him when he was a young man gaining his first knowledge of the organ. Dr. Audsley also spoke of the great organ of the present Henry Willis in the Liverpool Cathedral as the greatest of church organs. Speaking of organs in general, Dr. Audsley went on to say that we must go on seeking for greater control over what we have in the organ. He advocated having a complete harmonic organ, a string organ, or any division available on any manual. In fact, he said, the whole organ must be as flexible and responsive as an orchestra.

Mr. Willis was the next speaker. He began by telling of the pleasure it gave him to visit America, but said that he must confess he had been so rushed from one fine organ to another since landing that he had had hardly time to regain his breath. Mr. Willis clearly indicated that he appreciated the differences between the old and new world of organ construction. He spoke of the contrast in organ actions, pointing out that tubular action was used almost without exception in England. He told of the bad effect of unsatisfactory electric actions which were used in England for a time. He recalled an electric action in an English organ seventy years ago. The failure of those early actions proved to be the factor which caused their disuse. In speaking of the slowness of the development of the electric action as well as other mechanical equipment of European organs, he declared the great conservatism of the English organist had a tremendous influence. He compared this influence with that of a similar nature directed against the early steam engine in England, mentioning that a train was allowed to proceed only four miles an hour and then only when preceded by a large

red flag. With such a conservative influence confronting the organ builder, Mr. Willis described the difficulty of presenting new ideas. The crescendo pedal is seldom found on an English organ and an electrically operated swell pedal is equally unusual.

In reference to organ tone, Mr. Willis expressed the opinion that, while the tone must depend upon the use for which it is designed, he believed our organs erred in having too much smooth tone. The speaker said he felt that the conditions in our intimate and much-carpeted church auditoriums did not lend themselves to the best in organ tone. He said he felt the lack of mixtures and urged that we try to "recapture the real spirit of the organ." He marveled at the mechanical resources of our builders and the great quantity of production in America. Mr. Willis expressed little sympathy for the organ in the theater. He spoke of



HENRY WILLIS.

the few organs in English "movie" houses.

It was evident throughout his talk that Mr. Willis stood for the highest ideals in organ construction as associated with the church. He voiced his thanks for the welcome extended to him in America and in return assured us of a cordial welcome awaiting those who may visit him in England.

At the close of the talk by Mr. Willis, Mr. Noble called upon Ernest M. Skinner for a short greeting. Mr. Skinner began by recalling a visit to the Willis factory and the courtesy of the Willis family to him. He confessed that much of his success he owed to the kindness of that family. Mr. Skinner told of visits to Paris, where he had been thrilled by the playing of Vierne and Widor in cathedrals where the organ is heard to wonderful advantage. He spoke of the great influence of the church edifice on the organ, the service and the people. He urged the finest in church construction so that the modern organ may be heard in its most noble character.

After Mr. Skinner's address Mr. Noble told of a visit of Richard Strauss to the organ in St. Thomas' Church, New York, and of his admiration for the French horn in that organ, which Mr. Noble went on to describe as one of the finest of Mr. Skinner's achievements.

The next speaker of the evening was Senator Emerson L. Richards, whom Mr. Noble described as being a "real 100 per cent organ fan." Senator Richards began by asking Mr. Willis, if he should be surprised at some of the things he sees in America, to remember the way in which we do things here. He spoke of the Edison process of experimentation in making and discarding test instruments until the perfected one is secured. Such a method he believes must be used to some extent in the organ world. Senator Richards held up the "movie" organ as a great test in durability, an important factor in a modern organ. He considers the modern organ as only started toward the goal of mechanical perfection. In arriving at such a result there must be much ex-

perimentation, and in the theater organ we can learn much. Another vital fact was set forth by Senator Richards and that is that organists must interest audiences in organ music. In building the best possible organs, placing them where they can be heard and then letting the people know of the great beauties of organ literature he saw a great field of possibilities.

S. Archer Gibson was another interesting speaker of the evening. First of all he declared that even in these days of endless varieties of organs one should remember that the organ must be the handmaiden of the church. Toward such an end organists might in their church work wisely follow the theater players, who must conform to the spirit of the picture, by trying to follow the spirit of the church service. Mr. Gibson believes that much of the present church organ music comes far from fulfilling such a purpose. He spoke of the wealth of church music of England and suggested that we tie ourselves to the English school, wherein the organ serves its highest purpose in beautifying divine worship.

The last speaker of the evening was Robert P. Elliot of the W. W. Kimball Company. Mr. Elliot expressed great regard for the results obtained in the building of theater organs. He told of the great laboratory his company had maintained for tests in organ construction. The results of these tests, he said, had proved of great benefit in the construction of more efficient organs. He called attention to the many fine instruments now standing in picture theaters and to their part in spreading the knowledge of the organ.

A most enjoyable evening came to a close with a wealth of ideas expressed concerning the development of the organ.

Goes to St. Chrysostom's.

Harold B. Simonds has been appointed organist and choirmaster of St. Chrysostom's Episcopal Church in Chicago and took up his work there late in November. Mr. Simonds succeeds Emory L. Gallup, who this fall went to Grand Rapids, Mich., to become organist of the Fountain Street Baptist Church. Mr. Simonds came to Chicago from the east several years ago to be organist and choirmaster of St. Paul's Episcopal Church, Kenwood. He relinquished this position some time ago and recently has been at the New England Congregational Church. He is also instructor in music at McCormick Theological Seminary.

Ends Service of Forty-five Years.

After forty-five years as organist at St. John's Methodist Church, St. Louis, A. I. Epstein has resigned because of failing health. Mr. Epstein's work as organist at St. John's began while the church was at its old location. Five years ago the church celebrated his fortieth anniversary of service with special observances. His successor will be chosen within a few weeks by the newly appointed music committee of the church. In the interim Mrs. David Kriegshaber will preside over the new Huttig memorial organ.

Amplifiers for Yon Audience.

Pietro A. Yon gave a recital Nov. 13 at Pottstown, Pa., and scored a success on the new three-manual Skinner organ in the Lutheran Church of the Transfiguration. Every seat was taken and extra seats were provided in the gallery and near the chancel. Those who were unable to hear him went to the Sunday-school room, where the Western Electric address amplifiers were in operation, and the concert was heard perfectly. A number took advantage of the opportunity and heard it in this way.

Whitehouse Made Conductor.

Horace Whitehouse, A. A. G. O., has been appointed conductor of the Indianapolis Oratorio Society. This is a civic body and the city of Indianapolis guarantees the expenses of the organization. Prominent citizens are the sponsors of the society and the selection of Mr. Whitehouse as conductor is a recognition of the high place he holds in musical circles at the Indiana capital.

WOMAN ORGANISTS JOIN TO FORM BOSTON CLUB

EDITH LANG IS PRESIDENT

Players of Fair Sex Carry Out Novel Idea Suggested by Comment of Professor Macdougall in The Diapason.

Boston woman organists have shown their enterprise by organizing the first club of organists of the fair sex in any of the large cities of the United States. The Women Organ Players' Club of Boston starts out with enthusiasm and promise of an interesting and helpful career. Miss Edith Lang is the originator of the idea and is the first president of the club. The motive for the organization arose from



MISS EDITH LANG.

the comment of Professor Hamilton C. Macdougall of Wellesley College in a recent issue of The Diapason, in his "Free Lance" column, to the effect that nearly 50 per cent of the organists of the country are women.

The complete roster of officers of the organization is as follows: President, Miss Edith Lang; vice president, Mrs. Myra Pond Hemenway; secretary, Mrs. Zula Doane Sanders; treasurer, Mrs. Maude Stewart Hack. All woman organists holding positions in theater or church are invited to become active members. An associate membership is provided for students, amateurs and others.

The club hopes to offer inspiration and encouragement by means of artist recitals, special church services, organ music for the "movies," as well as social meetings. Miss Lang, now organist at the Exeter Street Theater, was a protégée of the late B. J. Lang and a pupil of Josef Schmid, Munich, Germany, and of Wallace Goodrich and George W. Chadwick. She began playing the organ when 9 years old and was for several years organist of the historic First Parish Church in Watertown. She began theater organ work six years ago and has various compositions and books on musical subjects to her credit.

Kilgen Organ Is Dedicated.

Dr. Percy B. Eversden on Nov. 26 gave the following program at the inaugural recital at the University Presbyterian Church, St. Louis: Concert Fantasia, Peace; "Mirror Reflecting Pool" and "Potomac Park Boat Song," Shure; "March of the Toys," Schminke; "Canzonet," Taubert; Rhapsodie on French Carols, Faulkes; "Will o' the Wisp," Nevin; Prelude and Romanza from Festival Suite, Reiff; Spanish Military March, Stewart. The organ was built by George Kilgen & Son, Inc.

Elmer E. Dimmermann, formerly of Cincinnati, has been appointed organist and musical director of the First Baptist Church of Waterloo, Iowa, and has taken up his work there. He has a Möller organ of three manuals and echo over which to preside.

ORGAN AT PICCADILLY IS MAGNET IN NEW YORK

BUILT BY MARR AND COLTON

Specification of Four-Manual Unit in Theater Which Attracts Attention Both of Organists and "Movie" Fans.

One of the largest new unit organs in New York City, recently installed by the Marr & Colton Company of Warsaw, N. Y., is attracting attention from organists and theater-goers at the Piccadilly Theater. It is a four-manual, possessing every accessory and feature that goes with the modern "movie" instrument. The console is of the circular stop-key type. It is a handsome piece of work in mahogany finish, and mounted on an elevator with push button control, so that it may be lifted out of the orchestra pit to any desired position. In addition to the speaking stops there are thirty-three combination pistons, besides eight pistons operating the traps. The complete specification of stops is as follows:

PEDAL ORGAN.

Resultant Bass, 32 ft.
Open Diapason, 16 ft.
Contra Tibia Clausa, 16 ft.
Bourdon, 16 ft.
Bombarde, 16 ft.
Ophicleide, 16 ft.
Echo Bourdon, 16 ft.
Tuba Sonora, 8 ft.
Diapason Phonor, 8 ft.
Flute, 8 ft.
Cello, 8 ft.
Piano, 16 ft.
Piano, 8 ft.
Bass Drum.
Kettle Drum.
Cymbal.
Crash Cymbal.
Chinese Gong (Reiterating).
Chinese Gong (Stroke).

ORCHESTRAL ORGAN.

Viola d'Gamba, 8 ft.
Viol Celeste, 8 ft.
Sallcional, 8 ft.
Orchestral Oboe (Tenor C), 8 ft.
French Horn, 8 ft.
Violin, 4 ft.
Salicet, 4 ft.
Harp, 49 bars.
Guatemalan Marimba, 49 bars.
Snare Drum.
Chinese Block.
Chinese Gong.
Tambourine.
Castanets.
Triangle.
Shuffle Effect.

GREAT ORGAN.

Bombarde, 16 ft.
Ophicleide, 16 ft.
Contra Viola (Tenor C), 16 ft.
Diapason Phonor, 8 ft.
Tibia Plena, 8 ft.
Tibia Clausa, 8 ft.
Open Diapason, 8 ft.
Clarabella, 8 ft.
Stopped Flute, 8 ft.
Viol Celeste, 8 ft.
Viole d'Orchestre No. 1, 8 ft.
Viole d'Orchestre No. 2, 8 ft.
Tuba Mirabilis, 8 ft.
Saxophone, 8 ft.
Trumpet, 4 ft.
Horn, 4 ft.
Tibia Plena, 4 ft.
Octave, 4 ft.
Flute, 4 ft.
Violin, No. 1, 4 ft.
Violin, No. 2, 4 ft.
Viol Celeste, 4 ft.
Piano, 16 ft.
Piano, 8 ft.
Piano, 4 ft.
Mandolin.
Cathedral Chimes, 20 bars.
Harp, 49 bars.
Guatemalan Marimba, 8 ft., 49 bars.
Guatemalan Marimba, 4 ft.
Xylophone, 8 ft., 37 bars.
Xylophone, 4 ft.
Orchestra Bells.
Tremulant.
Snare Drum.
Chinese Block.
Chinese Gong.
Tambourine.
Castanets.
Triangle.
Shuffle Effect.
Ophicleide, 16 ft., second touch.
Tuba, 8 ft., second touch.
Clarinet, 8 ft., second touch.
Tibia Plena, 8 ft., second touch.
Tibia Clausa, 8 ft., second touch.
String Organ, second touch.

SWELL ORGAN.

Bombarde, 16 ft.
Ophicleide, 16 ft.
Contra Tibia Clausa, 16 ft.
Bourdon, 16 ft.
Bass Clarinet (Tenor C), 16 ft.
Bass Saxophone, 16 ft.
Contra Viola (Tenor C), 16 ft.
Vox Humana (Tenor C), 16 ft.
Diapason Phonor, 8 ft.
Tibia Clausa, 8 ft.
Flute, 8 ft.
Quintadena, 8 ft.
Viole d'Orchestre No. 1, 8 ft.
Viole d'Orchestre No. 2, 8 ft.
Tuba Mirabilis, 8 ft.
Tuba Sonora, 8 ft.
Clarinet, 8 ft.
Alto Saxophone, 8 ft.
Vox Humana, 8 ft.

FRED FAASSEN AT CONSOLE OF ZION ORGAN.



LARGE ORGAN AT ZION REBUILT AND REOPENED

FRED FAASSEN AT CONSOLE

Seventy-Stop Four-Manual Has New Austin Console and Is Made New in Every Respect by George E. LaMarche.

Complete reconstruction of the large organ in Shiloh Tabernacle at Zion, Ill., has been completed by George E. LaMarche of Chicago and a rededication of the instrument took place Nov. 13, with Fred Faassen, organist of the tabernacle, at the console. This organ is one of the largest in the central west. It was built some years ago by the Felgemaker Organ Company of Erie, Pa. It is a four-manual of seventy speaking stops. Its use by Mr. Faassen in radio recitals has made it familiar to a large number of people in all parts of the country.

The old console has been replaced with a new electric Austin console. The entire instrument has been re-wired. A new five-horsepower blower has been installed in addition to the ten-horsepower blower previously used, to increase the wind pressure. The pedal organ is new with the exception of the pipes. All the pneumatics have been releathered and new magnet boxes have been put on all chests. New stop actions have been placed at both ends of each chest, providing a steady supply of wind.

In the recital Nov. 13, in which he was assisted by a number of soloists, Mr. Faassen played these selections on the organ: "Chromatiche Fantasie," Thiele; "Evening Hymn," Marsh; "Finlandia," Sibelius; "A Southern Fantasy," Hawke; "Marche Funebre et Chant Seraphique," Guilman; Caprice in B flat, Botting; "Pomp and Circumstance" March, Elgar; "Traumerei," Schumann; "The Bells of St. Anne de Beaupre," Russell; "Burlesca e Melodia," Baldwin; Largo, Handel; "Marche Slav," Tschaiakowsky.

director; the Congregational Church, Miss Marguerite Morehouse, organist-director, and Broadway Methodist Church, Fred Albertson, organist, and Mrs. Gretchen Crawford Evans, soprano-organist; Mrs. E. Gertrude Day, organist Christian Church; Miss Marguerite Brown, guest organist, and Charles Haverstock, baritone, took part.

Recent appointments of organ pupils of Frank Van Dusen to positions include: Emily Roberts, Englewood M. E. Church, Chicago; Whitmer Byrne, Ninth Church of Christ, Scientist, Chicago; Paul Esterly, Covenant Baptist Church; Edgar Lundberg, Calvary Lutheran; Earl Ivey, Jefferson Park Presbyterian; Lucile Ross, Garfield Park M. E.; Kathlene Grant, Church of Christ, Englewood; Mrs. E. C. Pires, Western Avenue M. E. Church; Beatrice Kort, First Baptist, Kenosha, Wis.; Theodore Campbell, Prairie Theater, Chicago; George Ceiga, Capitol Theater, Whiting, Ind., and Harold Cobb, Burke Theater, Kenosha, Wis.

Kinura, 8 ft.
Trumpet, 4 ft.
Horn, 4 ft.
Clarinet, 4 ft.
Kinura, 4 ft.
Violin, 4 ft.
Viol. 4 ft.
Concert Flute, 4 ft.
Saxophone, 4 ft.
Flute, 4 ft.
Twelfth, 2 3/4 ft.
Piccolo, 2 ft.
Tierce, 1 3/5 ft.
Xylophone, 8 ft., 37 bars.
Xylophone, 4 ft.
Snare Drum.
Chinese Block.
Chinese Gong.
Tambourine.
Castanets.
Triangle.
Shuffle Effect.
Tremulant.

SOLO ORGAN.

Bombarde, 16 ft.
Tuba, 8 ft.
French Horn, 8 ft.
Orchestral Oboe (Tenor C), 8 ft.
Tibia Plena, 8 ft.
Tibia Clausa, 8 ft.
Viole d'Orchestre No. 1, 8 ft.
Viole d'Orchestre No. 2, 8 ft.
Viol Celeste, 8 ft.
Tibia Plena, 4 ft.
Flute, 4 ft.
Violin, 4 ft.
Viol. 4 ft.
Glockenspiel.
Chimes Main.

ECHO ORGAN.

(Played from Solo manual.)
Bourdon, 16 ft.
Echo Flute, 8 ft.
Voix Celeste, 8 ft.
Vox Humana, 8 ft.
Musette (Tenor C), 8 ft.
Forest Flute, 4 ft.
Cathedral Chimes, 20 bars.

Dance Attended by 1,000.

The Chicago Society of Organists held its second annual dance at the Hotel Sherman Nov. 20 to the music of Isham Jones and his College Inn orchestra. More than 1,000 members and guests were present and danced into the early morning. The guests included J. Warren Kerrigan, Ethel Clayton, Helen Mencken and members of her company, the Duncan sisters, Jack Osterman, and other representatives of current attractions in the Chicago theaters. This society has become very active under the presidency of Leo Terry, with the co-operation of an enthusiastic board of directors. The monthly business meetings in Kimball Hall are well attended and the membership is steadily increasing.

Choir Directors' Guild.

The monthly meeting of the Choir Directors' Guild of America will be held Monday, Dec. 8, in the Piccadilly tea room, Fine Arts building. Dinner will be served at 6:30 p. m., followed by a program of new and interesting anthems and Christmas carols. All choir directors, whether members or not, are invited to be present. Please notify Mrs. Estelle L. Pershing, 709 Fine Arts building, for reservations.

Nebraska Chapter, A. G. O.

A musical service was held at the First Presbyterian Church of Council Bluffs, Iowa, on the evening of Nov. 2 under the auspices of the Nebraska chapter, A. G. O., Council Bluffs division. The choirs of the First Presbyterian Church, Mrs. F. Benjamin, organist-

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PIETRO A. YON

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4727	Organ and Orchestra	Organ part \$3.00
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5150	Sonata Romantica (Terza).....	1.25
4520	American rhapsody85
4517	Arpa notturna70
5375	Cristo trionfante50
4572	Cornamusa siciliana (Sicilian bagpipe).....	.40
4511	Echo50
4513	Elan du coeur50
4456	Gesù bambino (Pastorale)60
4515	Humoresque—L'organo primitivo70
5025	Hymn of glory.....	.85
4518	Il natale a Settimo Vittone (Christmas in Settimo Vittone)50
5026	"La concertina"60
4516	Minuetto antico e musetta70
4519	Rapsodia Italiana85
4514	Rimembranza50
4512	Speranza (Hope)60
4571	Trio all'ottava40

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5375 Cristo Trionfante—A Processional (Pietro A. Yon)..... \$.50
"A very scholarly work in big style though not lengthy. It commands attention for its elevated feeling, its fine aristocratic conservatism, and its traditional writing. One feels in every bar not only the organist but also the inspired composer."—Musical Courier, New York.

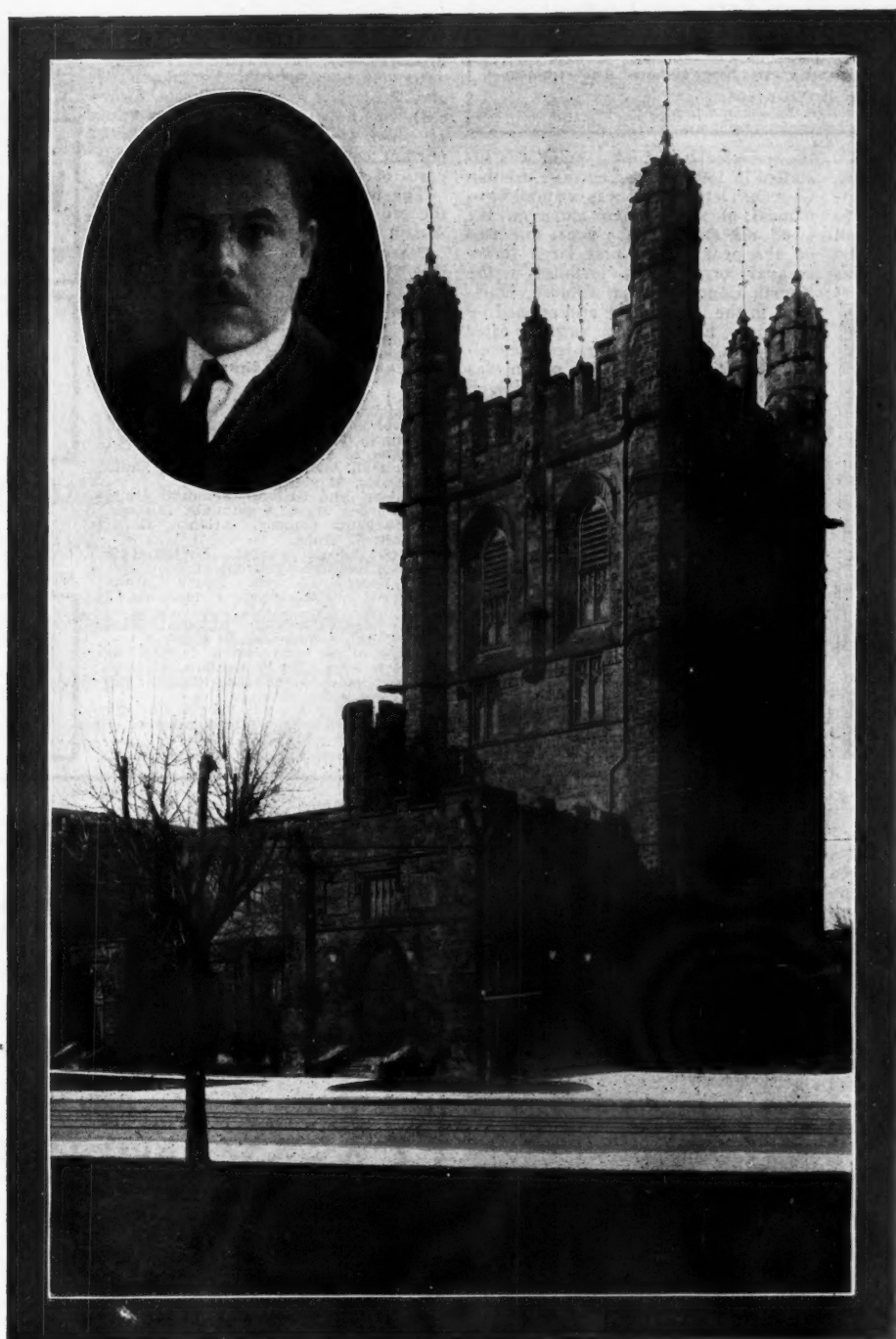
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Daniel Robert Philippi, Organist—Church of the Ascension Pittsburgh, Pa.

A LETTER FROM PITTSBURGH

Arthur Hudson Marks, Esq., President
The Skinner Organ Company
677 Fifth Avenue, New York City

October 27, 1924.

My dear Mr. Marks:

It is with deep gratitude and admiration that I am writing you how happy we all are over that masterpiece you have erected in the Church of the Ascension. To begin with the instrument is a **Church Organ** with that depth and profundity of tone, as to create the noblest atmosphere in the church worship. That alone is a great triumph.

Then there are those lovely rich, refined, smooth and expressive tone colors, such as the Erzählers, Unda Maris, Flute Celeste, Wood Celeste, Harp, etc.

The French Horn is truly what the name implies. There is just enough of that bubbling sound to give it the character, and here I will say that I prefer to hear the Skinner French Horn (it doesn't slip). The English Horn has the most plaintive and appealing quality. The Nazard is a most remarkable mixer, and together with the Concert Flute really makes a very agreeable clarinette; and so one could go on and on.

The new Willis type mixture is splendid, and I thank you for introducing it with our installation.

Finally, with all this characteristic voicing, everything blends into a rich ensemble, building up and up, till finally the full organ climax is reached with a brilliancy and roundness that is inspiring.

It is the most satisfactory church Organ I have ever heard.

With warmest greeting and esteem,

Very faithfully yours,

(Signed) DANIEL PHILIPPI

Organist and Master of the Choir.

Skinner Organ Company

677 Fifth Avenue at 53rd
NEW YORK CITY

Organ Architects and Builders

Churches — Auditoriums — Theatres — Residences
Works at Dorchester and Westfield, Mass.

American Organ Builders of Today

Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

Austin Organ Company.

The Austin Organ Company was organized March 31, 1899, at Hartford, Conn., upon patents granted to John T. Austin for the universal wind chest. At the time of organizing the company, John T. Austin and his



JOHN T. AUSTIN.

brother, Basil G. Austin, were associated with the Clough & Warren Company of Detroit, which manufactured Austin organs upon a royalty agreement. John T. Austin having entire charge of the pipe organ department.

John T. Austin was born at Poddington, England, in 1869, and came to America in 1889, entering the employ of the Farrand & Votey Organ Company of Detroit. His father had always been interested in organs as an amateur, and himself constructed several organs. John T. Austin had already constructed organs in England. After remaining with the Farrand & Votey Company until 1893, he associated himself with the Clough & Warren Company of Detroit. With him in this company from 1893-1898 was his brother, Basil, born in England in 1874. After the Clough & Warren factory burned in 1898, Basil G. Austin spent two years in Alaska prospecting for gold. Returning in 1900, he became associated with the Austin Organ Company in Hartford, and has been with the company ever since then. Much of the company's success is due to Basil G. Austin's mechanical ability and good judgment.

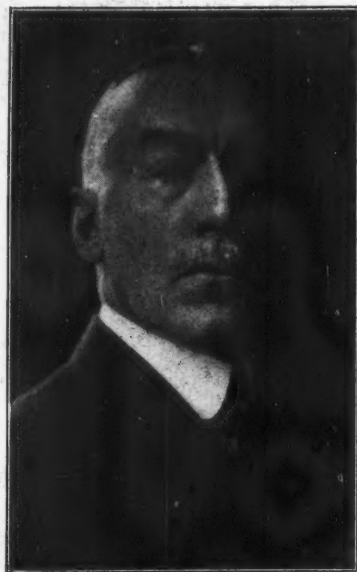


BASIL G. AUSTIN.

The two brothers have, indeed, always worked together in the greatest harmony and with unusual efficiency.

The first organ manufactured upon

the universal air chest system was installed in 1892 in the Central Christian Church, Detroit, and was a small two-manual of some seven stops on the swell, six stops on the great and two on the pedal. The first large three-manual organ was installed in the Fourth Congregational Church, Hartford, in the fall of 1898, and opened by Clarence Eddy. This organ, after twenty-six years' service, is in excellent condition. While this organ was being erected, the Clough & Warren factory was destroyed by fire, and this fact, together with the fact that the Fourth Church organ was a signal success, led to the organization of the Austin Company. It is an interesting fact that Waldo S. Pratt, distinguished as a musical historian, lecturer and lexicographer, who was on the committee to select an organ builder for the Fourth Church, became a stockholder, and has been the secretary of the company since 1912. It was largely through Professor Pratt's influence



JOHN SPENCER CAMP.

that an Austin organ was installed.

The new company steadily made its way and today over 1,300 contracts attest its growth in popular favor. Of these one is a five-manual, 108 are four-manuals and 462 three-manuals.

The present officers are: John T. Austin, president; Basil G. Austin, vice president; John Spencer Camp, treasurer; Professor Waldo S. Pratt, secretary. All these have held office since 1912. Robert P. Elliot was associated with the Austin Company at first, and held the office of vice president and then of secretary. He severed his connection with the company in 1904.

The Austin Company was awarded the blue ribbon and gold medal (highest award) at the Tercentenary Exposition at Jamestown, Va., in 1907; also the blue ribbon and grand prize at the Panama-Pacific Exposition in San Francisco in 1915. In addition the Franklin Institute of Philadelphia awarded to John T. Austin in 1917 the Edward Longstreth medal of merit for the universal wind chest.

In 1902 C. C. Michell, the well-known English organ builder and voicer, became connected with the voicing department, and in 1903 Robert Hope-Jones entered the employ of the company as vice president. Both Mr. Michell and Mr. Hope-Jones resigned in 1904, and since that year Austin organs have been entirely supervised by John T. and Basil G. Austin, who have made many improvements, mechanical and tonal, and taken out numerous patents.

The Austin Company never stands still and is never satisfied with present achievements. After careful and

long-continued experiments an automatic player has been perfected and will soon be ready to put on the market.

Financially the Austin Company is in a strong position. It tries to carry out each contract in a liberal spirit, and to satisfy its customers. Apparently this policy is appreciated, a proof of which is the large number of important contracts awarded to it in all parts of the United States.

The following is a list of a few of the prominent organs installed by the Austin Company:

Eastman Theater, Rochester, N. Y., 4 manuals, 229 stops.
First Presbyterian Church, Germantown, Pa., 4 manuals, 127 stops.
Mormon Tabernacle, Salt Lake City, Utah, 4 manuals, 124 stops.
Municipal Organ, San Francisco, Cal., 4 manuals, 121 stops.
Mackay Auditorium, University of Colorado, Boulder, Colo., 4 manuals, 115 stops.
Municipal Auditorium, Chattanooga, Tenn., 4 manuals, 114 stops.
Medinah Temple (Masonic), Chicago, 5 manuals, 92 stops.
City Hall Auditorium, Portland, Maine, 4 manuals, 91 stops.
Soldiers' and Sailors' Memorial Building, Melrose, Mass., 4 manuals, 78 stops.
Auditorium Armory, Atlanta, Ga., 4 manuals, 77 stops.
Smith College Chapel, Northampton, Mass., 4 manuals, 71 stops.
St. Peter's and St. Paul's Catholic Cathedral, Philadelphia, 4 manuals, 71 stops.
St. Joseph's Catholic Cathedral, Hartford, Conn., 4 manuals, 68 stops.
Chapel of the Intercession, Trinity Parish, New York City, 4 manuals, 67 stops.
Westminster Presbyterian Church, Buffalo, 4 manuals, 64 stops.
Independence Boulevard Christian Church, Kansas City, Mo., 4 manuals, 69 stops.

East Liberty Presbyterian Church, Pittsburgh, 4 manuals, 63 stops.
Open Air Auditorium, San Diego, Cal., 4 manuals, 62 stops.
Center Congregational Church, Hartford, Conn., 4 manuals, 61 stops.
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Another great organist, Mr. John B. Waterman, of the Abington Presbyterian Church in Philadelphia, found "the harp stop a perfect imitation" after he had examined the new three manual Estey in the Baptist Church at Wayne, Pennsylvania.

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DUPRE SEES NEW FIELD FOR ORGAN COMPOSER

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Effects Made Possible by Instruments in United States—Would Use Organ with Orchestra as Separate Orchestra.

By RALPH A. HARRIS.

Marcel Dupre gave the opening recital of his third American tour at the Wanamaker Auditorium, New York, Tuesday afternoon, Nov. 18. The Bach Prelude and Fugue in D major was the first number, played rather more deliberately than usual, but with that crispness and clarity of tone characteristic of this artist. Mr. Dupre's new "Suite Bretonne" followed. This consists of three sketches of peasant life, inspired by his recent visit to Brittany. The Passacaglia of Bach ended the first part of the program.

In commemoration of the third anniversary of the inauguration of the Wanamaker Auditorium organ Mr. Dupre gave the first American performance of his new symphony for organ entitled "Symphony Passion," based upon the life of Christ. With this mighty theme as his subject, Dupre has written a work of large proportions, rich with many colors and vibrant with dramatic intensity. He makes free use of every device of counterpoint, fugue, harmony, melody and rhythm, and, be it said, at once makes technical demands upon the performer of the utmost difficulty. The work takes about thirty minutes, and is divided into four movements.

Apart from the marvelous technical construction of this work, one senses throughout a profound imagination, a creative sense of unusual order, and many episodes of a strange, almost inexplicable beauty. This symphony is something quite new in organ literature, and opens the way to new possibilities in the technique of organ composition. The work is not easily grasped at the first hearing, but its sincerity and imagination made an instant impression on the audience.

Your correspondent discussed with Mr. Dupre his impressions of the present and future of the organ in America. He said:

"You know from the program all about my plans for my third trans-continental American tour; you know all about my history, and I rather feel that I have said about all I can to

American organists. However, I shall endeavor to tell you something of my present activity in composition and its relation to the organ in America.

"Only a few years ago the finest organs were to be found in Europe; such firms as Willis of England and others had no superiors. But now, with the application of electricity, America has gone far ahead of any other country in the world in the organ building industry. The many mechanical improvements resultant from this have made possible effects heretofore unthought of. They have made necessary a new idiom of music. Some composers are working toward this and already several interesting works have been written.

"My new way of composing is in treating the organ somewhat the same as the modern orchestra. This new harmonic feeling opens a great horizon; and for me the problem is to have a new artistic formula in modern harmonic feeling and modern orchestral coloring without losing the dignity of the instrument. I believe in keeping with great care the balance of the architecture of the music—that is, keeping always the contrapuntal style, combined with the modern orchestral effects and other improvements. It is in this spirit that I have written my symphony 'Passion' for the organ, in which you have noticed that I have kept all the contrapuntal and solid vocal effects, and added all the new orchestral effects.

"Another new possibility of the modern American organ is in the union of organ and orchestra, using the organ not necessarily as a solo instrument primarily, but rather as a second orchestra. With modern American developments in wind pressure the two may balance like two orchestras, making rich possibilities for the modern composer.

"I am now working on a symphony for organ and orchestra, in which I plan to balance one against the other; this will not be in the form of a concerto, but as a symphony for two orchestras, the whole effect working somewhat as a chemical reaction—that is, producing an entirely new ensemble effect. With the new higher wind pressures it is possible to oppose any solo stop with the solo instrument in the orchestra.

"I will include in practically all my programs at least one American composition. The possibilities for organ composition in America seem to me almost unlimited—at least you are going to make advances far beyond anything yet accomplished."



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May 24, 1924.

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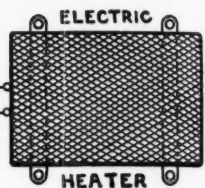
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Who's Who Among American Organists

Charles Heinroth.

It is safe to say that among American organists none is held in higher esteem by his professional brethren than Charles Heinroth, organist and director of music of Carnegie Institute, Pittsburgh. He was the first American to be honored with this appointment, one of the most desirable for an organist not only in America, but in the world. His two predecessors were Frederic Archer and Edwin H. Lemare, both of England. Mr. Heinroth was also the youngest appointee to this important position and has held it longer than has anyone else. In his work Mr. Heinroth has the opportunity of reaching a much



CHARLES HEINROTH.

larger number of people than has almost any other organist in the United States, and the manner in which he holds the interest of his clientele from year to year proves his ability to interest as well as to command the respect of his audiences. Dr. Heinroth plays more than seventy recitals a season at Carnegie Music Hall and is heard at many other places, being in frequent demand for recitals.

Mr. Heinroth was born in New York City in 1874. His musical education, mostly American, was acquired under the guidance of John White, Max Spicker, Arthur Friedheim, Otto Hieber and Joseph von Rheinberger. Previous to taking up his Pittsburgh duties in 1907, he was organist and choirmaster at St. Paul's Church, Brooklyn, and held for eleven years

the position of organist and choirmaster at the Church of the Ascension, simultaneously with that of organist and director of Temple Bethel and instructor of organ, harmony and counterpoint at the National Conservatory in New York.

Mr. Heinroth received the honorary degree of doctor of music from the University of Pittsburgh in 1921. He is president of the Art Society, Pittsburgh, being elected in 1924.

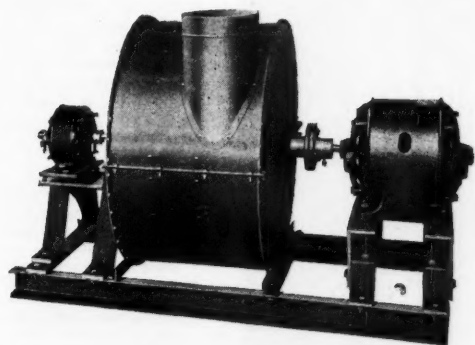
Raymond C. Robinson.

One of the foremost of teachers and organists in New England is Raymond C. Robinson, F. A. G. O., organist and choirmaster of King's Chapel, Boston, and instructor in organ and harmony at the New England Conservatory of Music. Until last year Mr. Robinson was also connected with Wellesley College. His recital work is attracting more and more attention and only last month he made a trip to Grand Rapids, Mich., and Fond du Lac, Wis., to appear in recitals in the central west.

Mr. Robinson is a graduate of the Worcester, Mass., Classical High School and an organ graduate of the New England Conservatory. He was a piano pupil of B. J. Lang for three years just before Mr. Lang's death. He studied organ with Wallace Goodrich and composition and orchestration with George W. Chadwick. Mr. Robinson has won the fellowship degree of the A. G. O., and the degree of bachelor of music from the University of Toronto.

During a leave of absence of Professor John P. Marshall for one year Mr. Robinson substituted for him at Boston University. He has been instructor in music at Boston University in the courses for teachers since 1918. He was instructor in music at Wellesley from 1919 to 1923, resigning when he took up his work at King's Chapel. Since 1920 he has been an instructor in organ, harmony and harmonic analysis at the New England Conservatory.

Mr. Robinson's positions as organist have been at All Souls' and Grace Churches, Worcester; the First Parish Unitarian Church of Concord, Mass.; the Central Congregational Church of Boston, where he remained eight years, and King's Chapel, his present post. Mr. Robinson has given recitals locally and has made two cross-country tours. He is a member of the St. Botolph Club, Boston. Among his recent recital engagements have been the last annual A. G. O. recital at the Harvard Club March 9 and a week as guest organist at the Portland, Maine, City Hall.



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Dec. 8. SYMPHONIE DE LA PASSION (Malein-gren).

Dec. 15. Two ultra-modern works: PRELUDE-CHORAL (Liaette). "ANGELS" (Ruggles).

Dec. 22. EIN FESTE BURG (Reger).

Dec. 29. CHRISTMAS PROGRAMME.

FOUR BACH PROGRAMMES will be given on the Mondays in February, 1925.

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NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirti-seventh street, New York City.

All organists in or near Bergen and Hudson counties, New Jersey, will be interested in the formation of an N. A. O. chapter covering that locality. More information may be obtained by communicating with the state president, Miss Jane Whittemore of Elizabeth, or you may obtain a membership blank by writing directly to headquarters.

Plans were begun last August at the Atlantic City convention for a mid-winter meeting of all state presidents and local chapter presidents in New York City. It is hoped that such a meeting may be held on or near Jan. 8 and we urge all chapters to have representatives at that meeting. We believe we can accomplish much at this conference. There are many details of N. A. O. growth, which can be best settled at such a mid-winter session. Make your plans now and please come with a wealth of ideas to propose for discussion and action. We think we can promise everyone a worthwhile conference.

It seems that there is a great diversity of opinion among organists and organ builders as to the design of the organ console. The builders seldom hesitate to say the great variety in console design is the result of the demands of the various organists, who insist upon one thing or another, with which they say they must conform. Then you hear the organists say that the builders are entirely to blame for queer and unusual consoles. The organ builders give us very concrete evidence of support for their claims. Henry Willis gave us astonishing facts concerning the ideas of many English organists and told of the difficulty of overcoming such deep-set prejudices. We dare say our own American builders have many such handicaps and we remember that at a recent conference of their association they agreed that, if the organists would only decide upon what they want, they would be willing to adopt what they suggest. The organists' associations can come back and say that they have tried to present a fairly definite scheme of console design and nothing has happened. It does seem a pity that on all four-manual organs, for instance, there cannot be a uniform placing of the expression pedals. Isn't it time the organists and builders really agreed upon a definite arrangement?

All of these suggestions lead to endless arguments. We cannot give a cure for all of the ills, but we do believe that organists as a whole can greatly improve conditions by being better informed on organ construction and all that goes with it. We sometimes wonder if our readers study the specifications printed in The Diapason and elsewhere? Certainly if we are to bring about a reform in organ details we can have no better preparation than a thorough knowledge of the instrument itself.

Executive Committee.

The November meeting of the executive committee was held at headquarters Nov. 10 with the following present: President Noble, Chairman McAll, Miss Whittemore and Messrs. Sammond, Riesberg, Farnam, Porter and Nevins. The usual reports of the secretary and treasurer were heard and approved. The balance in the treasury is the largest for this season in the history of the organization. Mr. Riesberg announced that there was still a small balance due on program advertising.

Mr. McAll gave a brief report of the lecture by Dr. Clarence Dickinson, which was given before the Hymn Society of New York. Mr. Noble spoke of the successful dinner to Henry Willis. The New Jersey report was presented by Miss Jane Whittemore. She reported the possible formation of a new chapter in Hudson and Bergen counties.

Various plans for an organ and orchestral concert were discussed and it is expected that definite action will be taken in the near future.

The week of Jan. 3 to 10 was suggested for the date of the mid-winter state presidents' day. It is expected that all state presidents and local chapter presidents will arrange to be present.

Mr. Noble gave a report of his visit to Cleveland in regard to the 1925 convention. He reported a wonderful spirit of co-operation and prospects for an unusually interesting meeting there in August. The remainder of the meeting was devoted to the discussion of plans for that convention.

Delaware Council.

The eighteenth public recital of the Delaware council was given by Wilmer C. Highfield and H. Russell Birkhead in the Delaware Avenue Baptist Church, Wilmington, Oct. 16, before a large congregation. It was the first recital of the season, and Mr. Highfield and Mr. Birkhead were congratulated on the program. James Raymond Duane, new organist at St. Andrew's Church, appeared for the first time at one of our recitals, playing four numbers. Other organists who played solo numbers included Miss Enola Keen, another new member, and Miss

Gladys Senft. The regular choir under the direction of Mr. Highfield, with Mr. Birkhead at the organ, sang an anthem, and the quartet also sang a number. The after meeting took the form of a delightful Hallowe'en party, with goblin lanterns and other trimmings. The party was given by the choir of the church.

Oct. 22 the nineteenth public recital was given in Bethesda M. E. Church, Middletown, Del., by Mrs. Maude Allen Fouracre, organist of the church, assisted by organists and singers from Wilmington. Three-quarters of an hour before the recital time the church floor and gallery were jammed and not a vacant seat could be found. The program was well arranged and the recital was a great success. Those from Wilmington who took part in the program included the state president, Dr. George Henry Day; Miss Sarah Hudson White, and Miss Marjorie Gentieu, organists; Miss Nellie Comerford, soprano; Miss Virginia Keen, contralto, and H. Russell Birkhead, tenor. Miss Keen was accompanied by her sister, Miss Enola Keen, organist at the Church of the Ascension, Clamont, Del. A delightful reception and buffet supper was tendered to the visiting musicians by Mr. and Mrs. Claude Fouracre in their beautiful new home after the recital. This recital was the second successful one given by the chapter outside of Wilmington.

The following events have been planned for the season:

Nov. 20—Twentieth public recital and reception, James Raymond Duane, St. Andrew's Church, Wilmington.

December—Twenty-first public recital and reception, Miss Marjorie

Gentieu, Mount Salem M. E. Church.

January—Round-table dinner.

January—Twenty-second public recital and reception, Miss Elizabeth Johnson, Union M. E. Church.

February—Twenty-third public recital and reception, Edward Catlin, Old Swedes Church, Wilmington.

March—Twenty-fourth public recital and reception, Miss Gladys Dashiell, Peninsula M. P. Church.

April—Twenty-fifth public recital and reception, Miss Enola Keen, Church of the Ascension, Clamont.

May—Twenty-sixth public recital and festival, Dr. George Henry Day, St. John's Church, Wilmington.

June—Outing and round-table dinner.

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Before awarding the contract for the new Organ, one of the largest in America, members of the Auditorium Building Commission, accompanied by Mr. Gibson, visited several organ factories, and heard and examined a number of organs of National reputation, including the famous Möller Organ in Temple Beth-El, New York City. That the Möller Organ was selected is significant.

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November 7, 1924



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RECITAL PROGRAMS

T. Tertius Noble, New York City.—Mr. Noble resumed his Sunday evening recitals at St. Thomas' Episcopal Church on Nov. 9, when he presented a program which included: Fantasia, "The Clock," Mozart; "Ave Maria," Henselt; Fugue, Sonata in C minor, Reubke; Trio all' At-tava and Toccatina for Flute, Yon; Intermezzo, Noble; Prelude to "Parsifal," Wagner; "Chant for Dead Heroes," Gaul.

Daniel R. Philippi, Pittsburgh, Pa.—In his Sunday evening recitals in November on the new organ at the Church of the Ascension Mr. Philippi played:

Nov. 2—Prelude to "Parsifal," Wagner; "Music of the Spirits," Gluck-Jennings; Prelude, "Gloria Domini," Noble; Finale, Fifth Sonata, Gullmant; Chorale, Prelude, "All Glory, Laud and Honor," Bach.

Nov. 9—Chromatic Fantasia, A minor, Thiele; Andante Cantabile, Op. 11, Tschalkowsky; "A Rose Breaks Forth," Brahms; "Lord Jesus, We Are Here," Bach; Pastorale, Rheinberger.

Nov. 16—Toccata and Fugue in D minor, Bach; Aria in F, Handel-Grasse; Intermezzo, Sixth Symphony, Widor; "Finlandia," Sibelius; Chromatic Fugue, Rheinberger.

Nov. 23—Toccata in F major, Bach; "Dreams," Wagner; Cantabile, E minor, Loret; Serenade in A major, Grasse; "Grand Choeur" in D major, Gullmant.

Nov. 30—Fantasia and Fugue on the Chorale "Sleepers Wake," Reger; "Ave Maria," Bach-Gounod; Andante Cantabile in E, Dethier; "Grand Choeur Dialogue," Gigout.

Frederick Stanley Smith, A. A. G. O., Jenkintown, Pa.—Mr. Smith gave the following program at the Beechwood School Nov. 20: Adagio and Allegro from Sonata in C minor, Gullmant; Largo, from "Xerxes," Handel; Recessional (MS) (Dedicated to Mr. Smith), William T. Timmings; Rustic Dance, from Pastoral Suite, Demarest; "In Moonlight," Kinder; "Marche Russe," Schminke; "Chanson Gracieuse" (MS), Adagio, from Sonata in A minor (MS) and "Grand Choeur" (MS), Frederick Stanley Smith.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's program Sunday afternoon, Nov. 16, at Washington University was as follows: "Tempo di Marcia" (from Seventh Sonata), Gullmant; Prelude and Fugue, G minor, Bach; Sonata in the Style of Handel, Wolstenholme; "L'Organo Primitivo," Yon; "March of the Toys," Schminke; Toccata in B minor, Berlioz; "In Moonlight," Kinder; "Fanfare d'Orgue," Shelley.

Elmer Tidmarsh, A. A. G. O., Albany, N. Y.—Mr. Tidmarsh, who gives a recital at the Cathedral of All Saints the evening of the first Tuesday of every month during the winter, played the following program Nov. 4: Toccata in D minor, Bach; "Les Preludes," Liszt; "Reve Angelique," Rubinstein; Allegretto, "Mignon," Thomas; "To a Water Lily," MacDowell; "To a Wild Rose," MacDowell; Prelude to "Lohengrin" and Grand March, "Lohengrin," Wagner.

Dec. 2 his offerings will be: Sixth Symphony, Widor; "Noel Ecossais," Gullmant; "A Song from the East," Scott; Oriental Sketches (No. 1, No. 2 and No. 3), Bird; "Liebestod" and "Pilgrims Chorus," "Tannhauser," Wagner.

Mr. Tidmarsh played this program at the Methodist Church of Greenwich, N. Y., Oct. 17: Finale, Seventh Symphony, Widor; "Arab Dance," Tschalkowsky; Lento, Scott; "Song of the East," Scott; Toccata, Dubois; March from "Tannhauser," Wagner.

Henry A. Ditzel, Dayton, Ohio.—Mr. Ditzel played the following program in a recital at the First Lutheran Church Nov. 30: Tone Poem, Op. 25, Bosset; Finale of First Symphony, Vierne; Chorale Prelude, Karg-Elert; Monastic Melody, Karg-Elert; Prelude in G minor, Pienne; Canzona, Vierne; Scherzino, Cyril Scott; Berceuse, Arensky-Archer; Allegretto, Neuville; "Chapel of the Dead" and "The Rose Window" (From Byzantine Sketches), Mulet; "Rheingold" (Waihallia), Wagner-Lemare.

A. Leslie Jacobs, Wheeling, W. Va.—Mr. Jacobs played a guest recital at Denison University, Granville, Ohio, Nov. 19, presenting this program: Concert Overture in B minor, Rogers; Minuet, Beecherini; Londonderry Air, Coleman; Prelude and Fugue in G, Bach; Largo ("New World" Symphony), Dvorak-Shinn; Scherzo (Sonata in E minor), Rogers; "The Garden of Iram" (Persian Suite), Stoughton; "The Bells of St. Anne de Beaupre," Russell; Toccata (Fifth Symphony), Widor.

Harry Edward Mueller, Asheville, N. C.—Mr. Mueller has given the following recent programs at Grove Park Inn:

Nov. 2—"Pilgrims Chorus," from "Tannhauser," Wagner; Cavatina, Raff; "Chanson d'Espoir," Meale; "Kammenoi-Ostrow," Rubinstein; First movement from the "Unfinished Symphony," Schubert; "At Eventide," St. Clair.

Nov. 9—Andante from Sixth Symphony, Tschalkowsky; "Oh That We Two Were Maying," Nevin; "The Bells of St. Anne de Beaupre," Russell; Concert Overture, Maitland; "A Perfect Day," Bond.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota Mr. Fairclough gives a recital every Tuesday from 12:45 to 1:30, attended by students, faculty members and others, an average of 500. Recent programs follow:

Oct. 21—Concert Overture in G, Kinder; "Benediction Nuptiale," Alfred Hollins; "Praeludium," Jarnefelt; "A Cloister Scene," Mason; Toccata and Fugue in D

minor, Bach; "Within a Chinese Garden," Stoughton; "Marche Slav," Tschalkowsky.

Oct. 28—Sonata in C minor (No. 3), Gullmant; Fountain Reverie, Fletcher; Fugue in C, Buxtehude; Minuet in G, Beethoven; "Piece Heroique," Franck; Caprice, Barnes; "Marche Pontificale," Lemmens.

Nov. 18—Symphony 6 (First Movement), Widor; Pavane in A, Bernard Johnson; Fantasia on "Lead, Kindly Light" (MSS.), Fairclough; Melody in A, Dawes; Toccata in G, Dubois; "Evening Star," "Tannhauser," Wagner; Introduction to Act 3, "Lohengrin," Wagner.

Nov. 25—Prelude and Fugue in A minor, Bach; "Song of India," Rimsky-Korsakoff; Sonata in C minor, Mendelssohn; Meditation ("Thals"), Massenet; Allegretto in E flat, Wolstenholme; "Marche Russe," Schminke.

Emory L. Gallup, Grand Rapids, Mich.—Mr. Gallup played the following three programs at the Fountain Street Baptist Church before various divisions of the Michigan State Teachers' Association meeting in Grand Rapids:

Oct. 30—"Marche Pontificale," Lemmens; Andante (from First Sonata), Basil Harwood; Madrigale, Simonetti; Chorale (E major), Jongen; Serenade, Schubert; Grand Chorus in the Style of Handel, Gullmant; Romance, Bonnet; Toccata (from Fifth Symphony), Widor.

Oct. 30—"Suite Gothique," Boellmann; Gavotte, Padre G. B. Martini; Seventh Sonata, Cantabile and Finale, Gullmant; Improvisation (E flat major), Saint-Saens; Toccata and Fugue (D minor), Bach; Minuet in A major, Boccherini; Andante Cantabile (from Fifth Symphony), Tschalkowsky; First Symphony (Finale), Vierne.

Oct. 31—"Marche Triomphale," Dubois; Andantino, Lemare; Minuet in G major, Beethoven; "Hallelujah Chorus," Handel; "To a Wild Rose," MacDowell; "Fiat Lux," Dubois.

Guy C. Filkins, A. A. G. O., Detroit, Mich.—Mr. Filkins played this program at the Central Methodist Church Sunday afternoon, Nov. 16: Jubilant March, Faulkes; Andantino (No. 2), Lemare; "The Lost Chord," Sullivan; Indian Serenade, Vibbard; Lullaby and Prayer, Phillips; "Piece Heroique," Franck.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—At the University of Illinois Auditorium Nov. 9 Professor Stiven played a program of transcriptions from the works of Wagner and Liszt, his offerings being: Prelude to "Lohengrin," Wagner; "Forest Murmurs," from "Siegfried," Wagner; March from "Die Meistersinger," Wagner; Liebestraum, No. 3, Liszt; Symphonic Poem, "Les Preludes," Liszt.

Henry F. Seibert, New York City.—Mr. Seibert's program at the Skinner studio, which was broadcast Nov. 2, contained the following selections: Fountain Reverie, Fletcher; "Marche Champetre," Boex; "In Moonlight," Kinder; Toccata, Kinder; Andante Cantabile, Tschalkowsky; "Chinoiserie," Swinnen; Vesper Hymn, Traditional; Largo, Handel; "Piece Heroique," Franck; "To the Evening Star," Wagner; "Murmuring Brook (on Celesta)," Poldini; Caprice, Sturges; "Drink to Me only with Thine Eyes" and "Swanee River," arranged by Lemare; Offertoire in C minor, Grison; Hymns, "Jesus Calls Me" and "Onward, Christian Soldiers."

Gordon B. Nevin, Johnstown, Pa.—Mr. Nevin gave a recital before an audience of 900 persons in honor of the twenty-eighth Pennsylvania state conference of the Daughters of the American Revolution on Oct. 28 at the First Lutheran Church. He played: "Finlandia," Sibelius; "The Bells of St. Anne de Beaupre," Russell; Londonderry Air, Irish Folk-Song; Scherzo, from "A Midsummer Night's Dream," Mendelssohn; Suite, "Fireside Fancies," Clokey; "Song of Sorrow," Nevin; "Praeludium," Jarnefelt; Overture to "The Merry Wives of Windsor," Nicolai.

Frederick Chubb, Mus. B., F. R. C. O., Vancouver, B. C.—Twilight organ recitals are given on Saturday from 4 to 5 o'clock at Christ Church by Mr. Chubb, who played these programs on the first two Saturdays of November:

Nov. 1—Toccata and Fugue in D minor, Lemare; Berceuse, Wolstenholme; Sonata in B flat (three movements), Mendelssohn; Rondo Capriccioso, Lemare; Overture to "Hansel and Gretel," Humperdinck; Concerto for Piano and Orchestra (Organ) in A minor, Grieg. (Pianist, Miss Annette Speer, L. A. B., A. T. C. M.).

Nov. 8—Sonata in E flat minor (first movement), Rheinberger; Berceuse and Finale (from "L'Oiseau de Feu"), Stravinsky; "Siegfried" Idyl, Wagner; Toccata in A, Purcell; "Evening Bells and Cradle Song," Macfarlane; "War March of the Priests" ("Athalie"), Mendelssohn.

Milton G. Manasse, Chicago.—Mr. Manasse on Nov. 13 played the following group of all-American compositions as part of a festival given in the auditorium of the Hibbard high school as part of his activities in the campaign for a pipe organ in every school: March and Intermezzo, from Suite in G, Rogers; Even-song, Jonston; "Chanson," Candiny; Allegro ma non troppo, Borowski.

Carleton H. Bullis, Cleveland, Ohio.—At Temple Tifereth Israel, where Mr. Bullis presides over the large new Kimball organ, a Sunday morning organ program of half an hour is announced to precede the service. This is in addition to a

Friday musical vesper service. The Sunday morning programs in November by Mr. Bullis have been:

Nov. 2—Pastorale, Bach; Allegro Moderato, Stebbins; "Matnath Yad," Traditional; Cantilene, Grison.

Nov. 9—"Vorspiel," Merkel; "Autumn Sketch," Brewer; Intermezzo, Wolf-Ferrari; "Grand Choeur," Gullmant; "Chanson Matinale," Becker.

Nov. 16—Chorale, Kirnberger; Idyl, Bullis; Song without Words, Holloway; Pastoral Sonata, Rheinberger; Cantilene Nuptiale, Dubois; Communion, Gigout.

Nov. 23—Adagio, Gullmant; "In the Morning" ("Peer Gynt"), Grieg; First Sonata (Allegro, Andante, Allegro con fuoco), Borowski.

F. A. Moure, Mus. D., Toronto, Ont.—The thirteenth year of recitals on the large Casavant organ in convocation hall at Toronto University was opened Oct. 21, when Dr. Moure, the university organist, played this program: Fantasia and Fugue in G minor, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; Sonata No. 6, B minor, Gullmant; "Benediction Nuptiale," Saint-Saens; Toccata, d'Evry.

On Nov. 4 the program included: Introduction and Allegro from Tenth Concerto, Handel; Fantasia in F minor, Mozart; Romance, Lemare; Chorale in A minor, Franck; Barcarole from "The Tales of Hoffmann," Offenbach; Postlude in B flat, Gullmant.

On Nov. 18 Dr. Moure played: Prelude and Fugue in C minor, Mendelssohn; "Caro mio ben," Giordani; Sonata No. 8, Rheinberger; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Aubade," Strelezki; "Grand Cortège," Lemare.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft's recital at Trinity Cathedral Nov. 3 was marked by this program: Festival March, Grasse; Menuetto from Eleventh Symphony, Haydn; "Priere," Jongen; "Meditation a Ste. Clotilde," James; Intermezzo, Bonnet; Romance, H. Sandiford Turner; Cantilene, Renner; Novelette, Bullis; Prelude to "Die Meistersinger," Wagner.

Frederick N. Shackley, Boston, Mass.—Recent numbers used by Mr. Shackley at the First Baptist Church, Brockton, in the evening recitals were: Cantilena in A flat, Demarest; Allegretto Grazioso, Tours; "Fiat Lux," Dubois; Berceuse in D, Spinney; "Marche Militaire," Gounod; Cantilene in A minor, Woodman; "A Song of Sorrow," Nevin; Pastoral in G, Matthews; "Deep River," arr. by Gillette; Offertoire in C, Shackley; "Hosannah," Dubois; Melody in A, Dawes; Sanctus, Gounod; Humoreske, Dvorak; Toccata in G, Dubois; Nocturnette, d'Evry.

Carl F. Mueller, Milwaukee, Wis.—In his latest monthly recitals at the Grand Avenue Congregational Church Mr. Mueller presented these programs:

Oct. 12—Manuscript program: Allegro Symphonique, Carleton H. Bullis; "Meditation," Emma Fink; "Caprice de Concert," Arthur Davis; "Whispering Autumn," Arnold A. Krueger; "Morning Song," William Drobeg; "Song of Contentment," Carl F. Mueller; Festival March, Carl W. Kern.

Nov. 9—"Finlandia," Sibelius; Berceuse, Jarnefelt; "Elfen," Bonnet; Sixth Organ Symphony (Allegro and Adagio), Widor; "To a Wild Rose" and "A Deserted Farm," MacDowell; "Ride of the Valkyries," Wagner.

At the Scottish Rite Cathedral Mr. Mueller played his nineteenth recital under the auspices of the Wisconsin Consistory on the afternoon of Oct. 26, using these compositions: "Patrol of the Red, White and Blue," Rollinson; Melody, Dawes; Largo from "Xerxes," Symphony, Dvorak; "Humoreske," Dvorak; A Song ("Mammy"), Dett; "Evening Rest," Hollins; Toccata from Festival Suite, Reiff.

Allan Bacon, A. A. G. O., Stockton, Cal.—In a recital at Trinity Lutheran Church Nov. 9 Mr. Bacon played: "Marche Funere et Chant Seraphique," Gullmant; "Scenes from the Life of Christ" ("Christ Stilleth the Tempest on the Sea" and "Christ's Entry into Jerusalem"), Otto Malling; Scherzo, from Second Symphony, Vierne; Four Chorale Improvisations, Karg-Elert.

Oct. 19 he gave this program at the same church: Toccata in D minor, Reger; "Evening Harmonies," Karg-Elert; "In Paradise," Dubois; Sonata No. 1, in A minor, Borowski; Chorale Prelude, "Es ist ein Ros' entsprungen," Brahms; Chorale Improvisation, Karg-Elert; Variations on a Scotch Air, Dudley Buck; "Liebestod" (from "Tristan und Isolde"), Wagner; Toccata, from Fifth Symphony, Widor.

James Robert Gillette, Northfield, Minn.—In his recitals at the Skinner Memorial Chapel, Carleton College, Mr. Gillette has played:

Nov. 2—"Jubilant Amen," Kinder; "Claire de Lune," Karg-Elert; Fantasia in G major, Bach; Gavotte, Debat-Ponsan; "Indian Summer," Herbert; March from "Aida," Verdi.

Nov. 9—Allegro Appassionato and Adagio, Gullmant; Gavotte, Durand; "Marche Heroique," Saint-Saens; "Colloquy with the Swallows," Bossi; "Liebesfreud," Kreisler.

Nov. 16—Fantasia and Fugue in G minor, Bach; Prelude to "The Deluge," Saint-Saens; "Morning," "Ase's Death," "Anitra's Dance," "Hall of the Mountain King" and "Solvejg's Song," Grieg.

Nov. 23—"Marche Militaire," Saint-Saens; Andante Cantabile, Tschalkowsky; Sonata No. 3, Mendelssohn; "Pilgrims

Chorus," "Elizabeth's Prayer," and "To the Evening Star," Wagner.

Nov. 30—Second Suite, Barnes; Romance, Debussy; "Sakuntala" Overture, Goldmark; "Country Gardens," Grainger; Funeral March and Seraphic Chant, Gullmant.

Hugo Goodwin, St. Paul, Minn.—Mr. Goodwin resumed his municipal Sunday afternoon recitals at the St. Paul Auditorium Nov. 9, on which occasion his program included: Finale, Prologue to "Prince Igor," Borodin; "A Rose Garden of Samarkand," Stoughton; Concert Etude, Bonnet; "Paysage," Bonnet; Concert Piece in E flat, Thiele; Prelude to "La Demoiselle Elue," Debussy; Romance in F sharp, Schumann; Toccata in F, Widor.

Palmer Christian, Ann Arbor, Mich.—In his twilight organ recital series at the Hill Auditorium of the University of Michigan, Mr. Christian has played recently:

Oct. 23—Sonata No. 11, Op. 148 (Agitato), Cantilene, Rheinberger; Scherzo-Caprice, Ward; Finale, Act 2, "Madame Butterfly," Puccini; Prelude on a Theme in Gregorian Style, DeLamarter; "Gavotte Moderne," Lemare; "Papillons Noirs," Jopson; Imperial March, Elgar.

Nov. 5—Fantasia in G minor, Bach; "Atonfrid" ("Evening Peace"), Hägg; Rondo Capriccio, Lemare; Sonata 4, Gullmant; Cavatina, Raff; "Marche Russe," Schminke.

Nov. 12—Jubilee Overture, Weber; Air in D, Bach; Rhapsody on Breton Melodies, No. 2, in D, Saint-Saens; Prelude in E, Saint-Saens; Fantasia, Franck; "Pantomime," Jopson; Nocturne in E flat, Chopin; American Rhapsody, Yon.

Albert Riemenschneider, Cleveland, Ohio.—In his recital at Baldwin-Wallace College the afternoon of Nov. 2 Mr. Riemenschneider played: Second Symphony, Widor; Chorale Prelude, "O Thou of God the Father," Bach; Scherzoso, Intermezzo, Reverie and Toccata, James H. Rogers.

On Nov. 16 Mr. Riemenschneider's Berea program included: Prelude to "Lohengrin," Song to the Evening Star, Cradle Song and "Pilgrims Chorus," Wagner; Chorale Preludes, "My Inmost Heart" and "If Thou but Suffer God to Guide Thee," Bach; Fifth Symphony, Widor.

Dr. Percy B. Eversden, St. Louis, Mo.—Dr. Eversden's recitals for November included: "Adoro Te," Wely; "O'er Still Meadows," and "Twilight Memories," Nevin; Toccata and Fugue in D minor, Bach; "Fantasietta," Dubois; Festival March, Kroeger; "Frere Jacques," Ungerer; "Hymn of Glory," Yon; "Prayer," Gullmant; First Sonata, Mendelssohn; Festival Fantasia, Tschirch; Variations on "Duke Street," Whiting; "Sinfonia" from "Lobgesang," Mendelssohn; Toccata, Muffat.

Warren D. Allen, Stanford University, Cal.—Mr. Allen has played the following programs at his recitals in the Memorial Church at Stanford University: Oct. 18—Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Prelude on a Welsh Hymn-Tune, "Rhosymedre," Vaughan-Williams; Chorale Prelude, "Rejoice Ye," Bach; "Shining Shore," Edward Shippen Barnes; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby.

Oct. 21—Meditation in Ancient Tonality, Harvey Grace; "In dulci Jubilo," Bach; Toccata on a Gregorian Theme, Barnes; Variations on "Lasst uns gehen" and Festival Prelude on "Ein Fest Burg," Fritz Reuter.

Oct. 26—Third Sonata, in D minor, Borowski; Minuet in D major, Mozart; "Evening Star," from "Tannhauser," Wagner; Concert Overture in G minor, Timmings.

Oct. 28—Sonata in D minor, Mendelssohn; "In the Steppes of Central Asia," Borodin; Litany ("Rest in Peace All Souls Departed"), Schubert; "Song of Gratitude," Rossetter G. Cole.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—In his recitals at King's Chapel in November Mr. Robinson played:

Nov. 10—Chorale in A minor, Cesar Franck; Nocturne, Foote; Toccata, Foote; Two Chorale Preludes ("Herzlich tut mich verlangen" and "Es ist das Heil uns kommen her"), Bach; Canzonetta, Parker; "Carillon," Vierne; "Night," Karg-Elert; Finale (Sonata 2), Gullmant.

Nov. 17—Third Sonata, Borowski; Three Chorale Preludes ("Saviour of My Heart," "Bedeck Thyself, My Soul, with Gladness," and "O World, I e'en Must Leave Thee"), Brahms; Fantasia in F, Mozart; Adagio and Finale (Symphony 2), Widor.

Julian Williams, Huntington, W. Va.—In his monthly recital at the First Presbyterian Church Nov. 18 Mr. Williams played four movements from Widor's Fifth Symphony, using the pedal cadenza of Firmin Swinnen in the first movement. Other numbers were: Canon in B minor, Schumann; Cathedral Prelude and Fugue, in E minor, Bach; "Marche Heroique," Saint-Saens; "Arab Dance," Tschalkowsky-Kraft; "Up the Saguenay," Russell; Andantino in D flat, Lemare; "Finlandia," Sibelius.

On Dec. 2 Mr. Williams will play a program devoted entirely to works of Bach, including the following numbers: Fantasia and Fugue in G minor; Sonatina; Siciliano; Passacaglia and Fugue in C minor; Chorale-Prelude, "O Man, Behold Thy Fearful Sin," "All Men Must Die" and "In Thee Is Gladness"; Fugue in E flat (St. Ann's).

RECITAL PROGRAMS

Samuel A. Baldwin, New York City.—The organist of the City College, who visited Europe in the summer, was heard in recital on several occasions in England. On July 8 he gave two recitals (afternoon and evening) at Chester Cathedral and on July 2 he played at Wesleyan Central Hall, Westminster, London. His recital programs were as follows:

Afternoon—Fantasia and Fugue in G minor, Bach; Adagio from Sixth Symphony, Widor; Prelude to "Parsifal," Wagner; Improvisation from Suite in D, Op. 54, Fote; Chorale No. 3, in A minor, Cesar Franck; Evening Song, Schumann; Theme and Finale in A flat, Thiele.

Evening—First Symphony (Allegro and Andante), Maquaire; "Colloquy with the Swallows," Bossi; Toccata in F, Bach; Good Friday Spell, "Parsifal," Wagner; Intermezzo, Brahms; "Weeping, Mourning, Fearing, Trembling," Liszt; "Deep River," Negro Spiritual; "By the Sea," Schubert; "Variations of Concert," Bonnet.

Among Mr. Baldwin's programs at the College of the City of New York in November were these:

Nov. 12—First Symphony (Allegro; Andante), Maquaire; "Colloquy with the Swallows," Bossi; Fantasia and Fugue in G minor, Bach; "Clair de Lune," Becker; Largo, Wesley; "Variations of Concert," Bonnet; Nocturne in G minor, Chopin; "Finlandia," Sibelius.

Nov. 16—Sonata No. 1, in D minor, Guilman; Elevation, Rousseau; Toccata in F, Bach; Adagio (Sonata, Op. 27, No. 2), Beethoven; Variations on an Irish Air, Archer; Berceuse, Vienne; Song to the Evening Star, from "Tannhäuser," Wagner; Forest Spell, "Siegfried," Wagner.

Nov. 19—Concert Overture in C major, Hollins; Chorale, Prelude, "Adorn Thyself, Fond Soul," Bach; Fugue in C major, Buxtehude; Evening Song, Balistow; Romance, Rimsky-Korsakoff; Scherzo in G minor, Bossi; Andante Cantabile, in B flat, Tschalkowsky; Symphony, No. 5 (Allegro vivace, Allegro cantabile, Toccata), Widor.

Nov. 23—Sixth Symphony (two movements), Widor; Gavotte, Martin; Passacaglia in C minor, Bach; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Reverie, "The Sunset Hour," and Festal Scherzo, Hugh Blair; "Chanson Plaintive," Lynarski; Prelude Pastoral, Lladoff; Finale of "Symphonie Pathétique," Tschalkowsky.

Dr. Ernest MacMillan, F. R. C. O., Toronto, Ont.—In a recital at the Toronto Conservatory concert hall Nov. 8 Dr. MacMillan played these works of the master: Toccata and Fugue in F; Four Chorale Preludes; "Sleepers, Wake," "If Thou Wilt Suffer God to Guide Thee," "Ah! How Sad, and Ah, How Fleeting," and "In This Is Joy"; Prelude and Fugue in A major; Trio Sonata, No. 1, in E flat; Sarabande, from the French Suite in G; Gavotte, from the Overture in D, for Strings; Prelude and Fugue in A minor.

Nov. 15 Dr. MacMillan gave this program at Timothy Eaton Memorial Church: Passacaglia and Fugue in C, Bach; Andante con moto from Symphony No. 1, Beethoven; "Rococo," Palmgren; Scherzo from Fifth Sonata, Guilman; and, with Claude Biggs at the piano, he played these organ and piano numbers: Variations and Fugue on a Theme of Handel, Brahms; "La Cathedrale Egloutie," Debussy, and Etude in C minor, Chopin.

Russell Hancock Miles, Urbana, Ill.—In his recital at the University of Illinois Auditorium Oct. 12 Mr. Miles played: Concert Overture in E flat, Faulkes; Meditation, from "Thais," Massenet; Pastoral Suite, Demarest; Fantasia from the Symphonic Suite, "Scheherezade," Rimsky-Korsakoff.

The following program was played by Mr. Miles Nov. 2: Sonata in D minor, Mendelssohn; Idylle, Berwald; Toccata in G major, Dubois; "Andante du Quatuor," Debussy; "Gavotte de la Cour," Brocca; Siciliano, Fry.

Ernest Prang Stamm, St. Louis, Mo.—The Sunday evening recitals given by Mr. Stamm at the Second Presbyterian Church have been well attended. Mr. Stamm is carefully preparing his programs in the hope that they will at all times meet the approval of the music lover, in addition to the tastes of the more critical. The following selections were presented on dates given below:

Nov. 2—"Marche Slav," Tschalkowsky; Oriental Intermezzo, Wheelodon; "Elfen," Bonnet.

Nov. 9—Variations on "Star-Spangled Banner," Buck; "Priere a Notre Dame" (Gothic Suite), Boellmann; Intermezzo, Rogers.

Nov. 16—Toccata and Fugue in D minor, Bach; "In a Chinese Garden," Stoughton; "Invocation," Mailly.

Nov. 23—Largo, ("New World" Symphony), Dvorak; "Alleluia," Dubois; "Rosary" (request), Nevil.

Nov. 30—Chromatic Fantasia, Thiele; "The Magic Harp," Meale; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Henry H. Freeman, Washington, D. C.—Mr. Freeman is giving the twenty-second season of recitals at St. Paul's Episcopal Church (Rock Creek Parish) and the programs will be presented monthly until Ash Wednesday. The most recent programs follow:

Oct. 26—Concert Overture in C minor, Hollins; Prelude and Fugue in G major, Mendelssohn; "Hymn of the Nuns," Wely; Cantabile, Lore; Nocturne, Krzyzanowski; Gavotte (in ancient style), Neustedt; "Consolation" (from "Songs

without Words"), Mendelssohn; Toccata in D minor, Edwards.

Nov. 16—Prelude in C sharp minor, Vodorinski; Fugue in F major, Guilman; "Pavane Favorite" (Louis XIV.), Brissot; Nocturne in G major, Frysinger; "The Lost Chord," Sullivan; Festival Fantasia in A minor, Faulkes; "At Sunset," Brewer; Military March in D major, Schubert.

Carl R. Youngdahl, A. A. G. O., Sioux Falls, S. Dak.—Mr. Youngdahl of Augustana College gave the dedicatory recital at Trinity Lutheran Church, Yankton, S. Dak., Nov. 14, presenting the following program: Sonata in D minor, Mendelssohn; Largo (by request), Handel; Allegretto, Wolstenholme; "Hymn of Glory," Yon; A Song, "Mammy," Dett; Scherzoso, Rogers; Allegro Cantabile from Symphony 6, Widor; Variations of Concert, Bonnet; Humoresque, Dvorak; Toccata and Fugue in D minor, Bach.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton gives a recital every Sunday afternoon at 4:10, preceding the vespers service at the large House of Hope Presbyterian Church, and both the recital and the service are broadcast from station WCCO. On Nov. 2 the choir sang Cyril Jenkins' "Lux Benigna." The October recital offerings were:

Oct. 5—Prelude and Fugue in D major, Bach; Meditation, d'Evry; Impromptu, Op. 78, No. 3, Coleridge-Taylor.

Oct. 12—Ballade in C, Faulkes; "O'er Flowery Meads," Marion Austin Dunn; Festival Toccata, Fletcher.

Oct. 19—Chorale Prelude on "Now is Our Salvation Come," Bach; Romance, R. Goss-Custard; Finale from Symphony known as "The Rustic Wedding," Goldmark.

Oct. 25—Fantasy (after Rheinberger), Harvey Grace; Andante Espressivo, Grieg; Postlude on the Hymn, "Why Wanderest Thou Sadly," Guilman.

Grace Chalmers Thomson, A. A. G. O., Atlanta, Ga.—Miss Thomson, organist and choirmaster at St. Philip's Cathedral, gave a recital before a crowded house at All Saints' Episcopal Church Oct. 19 for the Young People's Service League of all the Episcopal churches of Atlanta. Her program was as follows: Toccata and Fugue in D minor, Bach; Solemn Prelude, T. Tertius Noble; "Prelude du Deuil," Saint-Saens; "The Nightingale and the Rose," Saint-Saens; "Dreams," Wagner; "Con Grazia," George W. Andrews; Intermezzo, Faulkes; "Hallelujah," Handel.

John Eltermann, Baltimore, Md.—Mr. Eltermann, organist and director at St. Mark's Lutheran Church and organist of the Century Theater, played the first of a series of recitals at the clubhouse of the Maryland Casualty Company, under the direction of H. S. Jefferson, Sunday afternoon, Nov. 2. He was assisted by an instrumental trio. The organ selections included: Toccata and Fugue in D minor, Bach; Intermezzo, Callaerts; "Inno" (Transcription by Yon), Tarenghi; "Saki" (from Persian Suite), Stoughton; "Indian Wail" (Transcription by Swinnen), Dvorak; violin, cello, harp and organ—"Jacob's Dream," Paul Held; "Extase," Ganne, and Andante Religioso, Thome; Festival Prelude on "Ein Feste Burg," Faulkes.

Frank W. Van Dusen, Chicago.—In a recital before the lecture at Kidston Memorial Hall, La Grange, Nov. 16, Mr. Van Dusen played: "Marche Solenne" (Suite No. 1), Borowski; Nocturne, Ferrata; Intermezzo (Suite No. 1), Rogers; "Fiat Lux," Dubois; "A Vision" and "The Angelus," Shuey.

In a prelude recital before the lecture at Fourteenth Church of Christ, Scientist, Chicago, Nov. 17, he played: "Entre Nuptiale" and "Larghetto," Rousseau; Nocturne, Ferrata; "Hosanna," Dubois; Pastoral (Sonata, No. 1), Guilman; Allegro Moderato (First movement, Sonata in A minor), Faulkes.

Andrew Baird, Middletown, N. Y.—Mr. Baird was the organist at the first concert of the Middletown artist course in the Webb Horton Memorial Presbyterian Church. His selections included: Concert Overture, Maitland; Aria in D, Bach; Sketch in D flat, Schumann; "Up the Saguenay," Russell; "Danse Macabre," Saint-Saens; "Song of the Basket Weaver," Russell; Chansonette, C. O. Banks; "Finlandia," Sibelius.

Ray Hastings, Los Angeles, Cal.—In a recital at the First Presbyterian Church of San Bernardino Oct. 24, Dr. Hastings, organist of the Philharmonic Auditorium, played: March, "Commemoration," Ferrata; "A Dream," Creatore; Serenade (request), Toselli; Consecration Scene from "Aida," Verdi; Schubert Songs, arranged for the organ: "By the Sea," "Litanies" and "Serenade"; "Chorus of Welcome" (new), Hastings; "Absolution," Hastings; "Impromptu," Hastings; "Shepherd of Tender Youth," Early Christian Chant; Traditional Swedish Melody, "Prince Gustaf," arr. by Asstenius; Mexican Folk Song, "La Golondrina," Serradell; "The Lost Chord," Sullivan.

Charles Hopkins, Urbana, Ill.—Mr. Hopkins gave this recital at the University of Illinois auditorium Oct. 26: Prelude and Fugue in A minor, Bach; "Ave Maria," Hensel; Chorale, Bossi; "Suite Gothique," Boellmann; Andante with Variations (from Nocturne for Wind Instruments), Spohr; Finale (from Six Pieces), Franck.

Hans C. Feil, Kansas City, Mo.—Mr. Feil has given these programs in his Sunday afternoon recitals at the Independence Boulevard Christian Church: Oct. 5—Second Suite, James H. Rogers;

Lullaby and Prayer (new), Louis Baker Phillips; Toccata, Walter Spinney; Cavatina, Raff; Chansonette (new), Charles O. Banks; Processional March from the music drama, "John of Nepomuk," H. J. Stewart.

Oct. 19—Concert Overture, Rogers; Capriccio, Lemaigre; Reverie, Dickinson; "Candle Dance of the Brides of Cashmere," Rubinstein; "October," Tschalkowsky; Gavotte from "Mignon" (request), Thomas; "America" (Triumph), from "Pilgrim Suite," Dunn.

Nov. 2—Grand March from "Lenore" Symphony (request), Raff; Canzonetta, Frysinger; Rustic Dance from "A Pastoral Suite," Demarest; Rural Sketches, Gordon Balch Nevil; "Pilgrims' Chorus" from "Tannhäuser," Wagner.

Harold D. Smith, Ithaca, N. Y.—In recent recitals at Cornell University, on the large organs in Sage Chapel and Bailey Hall, Professor Smith has played these programs:

Oct. 24—Andante Rustico, from Sonata Cromatica, Yon; Ricerare, Palestrina; Solemn Melody, Walford Davies; Minuetto, Gigout; "Wiegellied," Brahms; Pastoral and Finale, from Sonata 1, Guilman.

Oct. 31—Works of American composers: Concert Overture in A, Maitland; "In Summer," Stebbins; Festival March, Fote; "Meditation a Sainte Clotilde," James; "The Enchanted Forest," from Suite "In Fairyland," Stoughton; Concert Piece No. 2, Parker.

Mr. Smith's program on Nov. 14 was as follows: Allegro ma non troppo, from Sonata, Borowski; "Harmonies du Soir," Karg-Elert; Prelude to "The Deluge," Saint-Saens; "Am Meer," Schubert; Scherzino, Ferrata; Chorale No. 2, in B minor, Franck.

Clarence Reynolds, Denver, Colo.—The first of the series of winter Sunday organ recitals was given in the city auditorium Nov. 16 by Mr. Reynolds, city organist. The program follows: Prelude and Fugue in C minor, Bach; Andante Cantabile, Tschalkowsky; Intermezzo, Hollins; Wagner: Introduction and March, "La Reine de Saba," Gounod; "The Swan," Saint-Saens; Arab Dance, Tschalkowsky; Pizzicati, Delibes; March ("Tannhäuser"), Wagner.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—In his lecture-recital at the Reed College chapel Nov. 11 Mr. Becker offered this program: Thanksgiving March, Lemare; Three Musical Impressions (Kyrie Eleison, Gloria in Excelsis, and Benedictus), Reger; Variations on a Scotch Air, Buck; "Potomac Park Boat Song," and "Mirror Reflecting Pool," R. Deane Shure; "Danse Caracteristique," Rebikoff; Melody in A, Dawes.

Frank Merrill Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium Nov. 2 Mr. Cram gave a Mendelssohn program, consisting of these compositions: First Sonata for the Organ; Concerto in G minor for the piano, Op. 25 (orchestra parts transcribed for the organ by Helen M. Hosmer); Romance; "On Wings of Song"; "Midsummer Night's Dream" Music (Nocturne and Wedding March).

William E. Bretz, Harrisburg, Pa.—Mr. Bretz presided at the new Möller three-manual organ in St. John's Lutheran Church, Steelton, Pa., as guest organist Nov. 23. Before the evening service he gave this program: "Rhapsody Catalane," Bonnet; "Romance sans Paroles," Bonnet; Evensong, Martin; "Evening Bells and Cradle Song," Macfarlane; Toccata, Gillette.

Hazel H. Lindsay, Indianapolis, Ind.—In a recital under the auspices of the Indiana chapter, A. G. O., Oct. 12 at the Central Avenue M. E. Church Mrs. Lindsay played: Andante (Fourth Organ Concerto), Handel; Forlane ("La Reine des Paris"), Aubert; Prelude to "Lohengrin," Wagner; "Evening Star" and "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Rimembranza," Yon; "L'Arlequin," Nevil; "Violets," Van Denman Thompson; "Allegro Jubilant," Harold Vincent Milligan.

Arthur Dunham, Chicago.—In his noonday recital at the Chicago Methodist Temple Nov. 14 Mr. Dunham played: March from "Aida," Verdi; Oriental Sketch, Bird; Rondo, "The Bell," Morandi; Group of Norwegian Melodies ("March of the Norsemen," "A Norsemaid's Sunday Morning Song," "The Norsemen's Battle Song," "Peasant Waltz") and March from "Sigurd Jorsalfar," Grieg; Scherzo (from Fourth Symphony), Widor; Berceuse from "Jocelyn," Godard; Overture to "Stradella," Pfitow.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh's recitals before the evening service at the Third Baptist Church in November have been marked by the following programs:

Nov. 2—Pastorale, Chaminade; Berceuse, Denee; "At Dawn," Nevil; "Twilight Memories," Nevil.

Nov. 16—"The Optimist," Maitland; "At Eventide," Lichey; "From the Southland," Gaul; "A Woodland Idyl," Reiff.

T. William Street, Austin, Tex.—Mr. Street, of St. David's Episcopal Church, gave a recital at the New Sweden, Tex., Lutheran Church on a new organ, built by the Hinners Company on the evening of Nov. 16. His program included: Sonata No. 3, Mendelssohn; "At Sunset," Sellars; Largo ("New World" Symphony), Dvorak; Adagio, Bizet; Meditation ("Thais"), Massenet; Melody in E, Rachmaninoff; Chorale Prelude ("Komm, Heiliger Geist"), Bach; "The Rosary," Nevil.

in; Three Swedish Folk Songs; March, "Pomp and Circumstance," Elgar; "Held in Bondage" and Romance, James M. Coward; "I Hear You Calling Me," Marshall; Funeral March and Hymn of Seraphs, Guilman; "The Curfew," Horstman; "Ase's Death," Grieg; "Berenice," Handel; "Kammennol Ostrow," Rubinstein; Finale from International Fantasy, Rogers.

Robert S. Flagler, Poughkeepsie, N. Y.—Mr. Flagler, assisted by Harry Watts, pianist, of the Eastman School of Music at Rochester, and by Walter Lowe, baritone, gave a recital Nov. 10 at Trinity Methodist Church. The organ numbers were: Prologue, Rogers; Rhapsodie, Faulkes; Meditation, Bartlett; Piano and Organ—Praeludium, Sarabande und Gavotte, Bach; Fantasia, Dubois; "Noel," Dubois; "Concertstück," Spark; Alpine Fantasy and Storm, I. V. Flagler; Piano and Organ—Scherzo et Capriccioso, Guilman; Prelude and Adagio (from Third Sonata), Guilman; "Finlandia," Sibelius.

Mrs. Florence Bente, Elkader, Iowa.—Mrs. Bente gave a recital at the Evangelical Friedens Church Nov. 17, presenting the following program: Sonata No. 5, Mendelssohn; Melody, West; Toccata and Fugue in D minor, Bach; Meditation, Sturges; "May Night," Palmgren-Dunkley; "Gesu Bambino," Yon; "Cares," Groton; "Evening," Walter Keller; Festival March, Fote.

Frederick C. Mayer, A. A. G. O., Columbus, Ohio.—Mr. Mayer, director of the Capital University School of Music, played this program in a recital at St. Paul's Lutheran Church, Pomeroy, Ohio, Nov. 21: Concert Overture in E flat, Faulkes; Nocturne, Ferrata; Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; Concert Prelude, "Ein feste Burg," Faulkes; "Night" and "Dawn," Cyril Jenkins; Fugue in E flat ("St. Ann's"), Bach; Meditation, Sturges; "Romance sans Paroles," Bonnet; Londonderry Air, arranged by Coleman; Evensong, Martin; Toccata in D minor, Nevil.

Leila Brown Glenn, Columbus, Ohio.—In a faculty recital of the Capital University School of Music at the First Methodist Church Nov. 16 Miss Glenn played: First Symphony, Vienne; Fugue in D minor, Bach; "Memories," Vanderpool; Rustic March, Boex; "Echo," Yon; Harp Solo, Yon; Toccata, Faulkes; Overture to "Oberon," Weber-Warren.

Arthur W. Poister, Sioux City, Iowa.—In a recital at the First Congregational Church Nov. 2, in which he was assisted by the choir of the church, Mr. Poister played: "Alla Fanfare," Meale; Andante Cantabile from Fourth Symphony, Widor; "Astarte," Mildenberg; Theme with Variations in A minor, Faulkes; "Marche Funebre et Chant Seraphique," Guilman; "Morning" and "Solange's Song," Grieg; Finale from First Symphony, Vienne.

Mr. Poister will give recitals also Dec. 7, Jan. 4, Feb. 1, March 1, April 5 and May 1.

Carl G. Schoman, Canton, Ohio.—In a recital at Trinity Lutheran Church Oct. 28 Mr. Schoman played: "Alleluia," Dubois; "Echo," Yon; "Fiat Lux," Dubois; "The Bells of St. Anne de Beaupre," Russell; "Ave Maria," Schubert; "Christus Resurrexit," Ravanello; "Piece Heroique," Franck; "L'Organo Primitivo," Yon; "Gesu Bambino," Yon; Finale from Organ Symphony No. 5, Widor.

Frank Collins, Macomb, Ill.—In a recital at the Methodist Church Nov. 18 Mr. Collins' offerings were: Fantasia and Fugue in G minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; "Will of the Wisp," Nevil; "Variations de Concert," Bonnet; "Lamentation," Guilman; "Contrasts," J. Lewis Browne; Meditation, Sturges; Toccata, Fifth Symphony, Widor.

George Henry Day, Mus. D., Wilmington, Del.—Dr. Day played the following program before the Lancaster chapter, National Association of Organists, as a guest recitalist on the evening of Nov. 5 at St. James' Episcopal Church in Lancaster: "Extasy," Webbe; Meditation, Banks; Scherzo, Day; "The Dark Road," Forsyth-James; "Song of Thanksgiving," Demarest; Fugue in D major, Bach; Cantilene, Day; "Chinoiserie," Swinnen; Nocturne, Grieg-Thompson; "Ride of the Valkyries," Wagner.

Harold Tower, Grand Rapids, Mich.—Mr. Tower presented the following program in the second of his recitals of the season at St. Mark's Pro Cathedral Sunday afternoon, Nov. 9: Allegro, from First Symphony, Maquaire; Minuet in G, Beethoven; "Sylvine," Dubois; Fugue in E flat ("St. Ann's"), Bach; First Sonata, Borowski; "Hour of Sorrow," Bossi; In Memoriam, Nevil; "Hymn of Glory," Yon.

Miss Nita E. Clark, Decatur, Ill.—Milliken Conservatory of Music presented Nita Clark, Oct. 30, in the following program of French organ music: Sonata in C minor, Guilman; "Chant Pastoral," Dubois; "Variations de Concert," Bonnet; "Romance sans Paroles," Bonnet; "The Swan," Saint-Saens; Serenade, Pierne; Prayer and Cradle Song, Guilman; Gavotte (from "Mignon"), Thomas; Adagio and Cantabile, from Symphony No. 4, Widor; "Marche Religieuse," Guilman.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital Nov. 6 at the Reformed Church Mr. Baird played: March, "Pomp and Circumstance," Elgar; "Lamentation," Guilman; Suite, "In Fairyland," Stoughton; Prelude and Fugue in D minor, Bach; Melody, Dawes; Harp Nocturne, Yon; "Hymn of Glory," Yon.

CHRISTIAN WITH ORCHESTRA PLAYS 'EM ALL FIVE TIMES

Arouses Enthusiasm as Organ Soloist in Detroit Nov. 2.

Palmer Christian's appearance Nov. 2 with the Detroit Symphony Orchestra at Orchestra Hall, Detroit, proved to be a most gratifying one from every viewpoint. That Mr. Christian was equally successful as soloist with the orchestra and in his solo group is assured from the following comments of the critic of the News:

"The audience, a large one, gave fine evidence of its delight with the organ and Mr. Christian by demanding an encore to his first group and settling down to indefinite applause at the afternoon's conclusion. * * * These four selections showed the organ in as many moods and Mr. Christian as an artist of sensitive nature, able to discern a composer's most fragile and fugitive thought and display the same crystal clear to his audience."

"The audience showed their appreciation for the excellent rendition of the work under the baton of Mr. Kolar by recalling him and Mr. Christian again and again when the symphony was finished," the Detroit Free Press reported.

The weekly programs presented at the University of Michigan by Mr. Christian, consisting of standard works and many novelties, continue to draw audiences of increasing size and are an established feature of the cultural life of the university.

Violoncello as Aid to Organ.

Francis J. Hill, music-master of Marlborough College, is doing a capital bit of propaganda for good music by arranging a tour of organ and violoncello recitals in Norfolk, Leicestershire and Lincolnshire, for the forthcoming Christmas holidays, the London Musical Times reports. Mr. Hill himself plays the violoncello and J. Barham Johnson of Oakham School the organ. The programs will be designed to show the development of instrumental church music.

Record in Performance of Widor Symphonies by Riemenschneider.

Albert Riemenschneider, who in the past has played all the ten Widor symphonies and is a pioneer in this achievement, will play the entire series five times this season, including one performance of all of these works of the French master at the Cleveland Museum of Art, on the large new Skinner organ. He performs one of the symphonies at each of his recitals at Baldwin-Wallace College, Berea, Ohio, and reports greater interest than ever before, as proved by the large and interested audiences.

Owing to the heavy pressure of teaching and recital work Mr. Riemenschneider has resigned as organist and director at the Euclid Avenue Baptist Church of Cleveland.

A set of chimes, Class A, twenty-five-note, Deagan make, has been installed in the First Baptist Church, Brockton, Mass., where Frederick N. Shackley is organist and choir director. The dedication took place Sunday evening, Nov. 2, before an audience numbering 1,764. The chimes are installed in the echo chamber and are playable from the echo, from the great, or from the pedals. The Skinner Organ Company made the installation.

The choir of the First Baptist Church of Syracuse, N. Y., under the direction of Howard Lyman, who is also the assistant director of music at Chautauqua, N. Y., on Nov. 16 rendered at the morning and evening services four anthems by George B. Nevin, one of them being "The Lord Is My Strength," recently issued by the Ditson Company. Henry L. Vibbard played Mr. Nevin's "The Shepherd's Evening Prayer" and a number of organ compositions written by his son, Gordon Balch Nevin.

The new Christmas composition, "The Light of the World," by T. Frederick H. Cady, will be sung by the choir of St. Paul's Church, Washington, D. C., on Sunday, Dec. 28, at 4:30 p. m. The organ accompaniments by Henry H. Freeman on this occasion will be augmented by an orchestra of stringed instruments.

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→ Maestro Yon is today the greatest and most skillful master of the organ of the entire world.

—PAYS D'AOSTE, Aoste.

→ He truly knows how to give new life to the art of organ playing. Had it not been forbidden out of respect for the sacred edifice, the public would have jumped to its feet and screamed wildly in a wave of enthusiasm.

He can rest undisturbed as the King of Modern Organists.

—L'ECO di BERGAMO, Bergamo.

→ Program making is one of the hardest tasks of an artist. Usually he drifts with monotonous virtuosity or classic deadweight.

These shortcomings were overcome by Pietro Yon's masterful program.

Yon knew how to force his large and selective audience into an enthusiasm not easily reached at displays of organ artistry.

We must acknowledge that the recitalist possesses besides a technique developed to the utmost conceivable, a sense of interpretative balance, and a taste so refined as to command full recognition as master of the most critical audience.

—PROVINCIA DI VICENZA, Vicenza.

→ Pietro Yon handles with almost defiant bravery the most difficult and complicated of instruments, reaping undisputed laurels.

He pursues his art with a genuine passion, the burning flame of his yet young life.

—L'UNITA CATTOLICA, Firenze.

→ The first organ concert of this season will go down in the minds of the Vicentini as a revelation as to what the technique of an exceptional organ virtuoso can be. The public came away literally dazed by the amazing, speedy technique, not only as regards agility of the hands and feet, but as to mental elasticity in handling registration and phrasing.

Considering also that Maestro Yon plays his concert from memory, it fully justifies the sense of marvel which overwhelmed the large and distinguished audience.

—CORRIERE VICENTINO, Vicenza.

→ The celebrated organist, Pietro Yon, gave the announced concert at our Cathedral. The enormous crowd which overflowed the edifice was thrilled with admiration and ecstasy at the marvellous touch of the virtuoso and many times could not withhold its enthusiasm from breaking into open manifestation of approval.

—L'AVVENIRE D'ITALIA, Bologna.

→ Pietro Yon had endless applause. This artist truly deserves to be known by all who have faith in the art of music (pedagogues in technique, admirers in nobility of sentiment) who know how to find in music not only a caressing melody or technical variety, but also, a little of that peace which flows out of good music into our being, conquers the heart, and sets the spirit at rest.

—IL MOMENTO, Torino.

→ Pietro Yon, one of the most famous musicians of the world, worked the Vicenza public into a frenzy of enthusiasm by his colossal organ concert. The enormous crowd applauded frantically.

The young Piedmontese organist has turned all his energies to popularize a form of aristocratic art which is difficult to divulge. But under his masterful and genial touch the organ music vests itself in festal garments; the severe contrapuntal lines become animate at the decisive rhythm—the expression accurate in every detail, infuses life and sentiment to the cold metallic mass and the organ truly assumes the figure of a gigantic orchestra.

With his perfect knowledge of orchestration he finds (even in the classical Bach) new ways of interpretation quite different from the traditional with which he captivates the public and reaches even the uninitiated with the persuasive voice of all things truly great.

—CORRIERE DEL MATTINO, Verona.

→ The indisputable success of this splendid performer has fully convinced us; showing such genuine technique and finished expression as to withstand brilliantly the most critical comparisons.

—IL GAGLIARDO, Bergamo.

→ The sound of the organ spread through the wide naves of the Basilica, in such a new and positive way as to swiftly conquer the large audience.

—L'ITALIA, Milano.

→ The master handling of stops and manuals that Yon displayed in a delightful and unequalled manner, forced the public that jammed the Cathedral, into enthusiasm. Both public and authorities applauded the great recitalist. Often, amid great acclamation, encores were requested. All wish to hear the great performer again.

—CAZZETTINO, Venezia.

→ Mr. Yon unquestionably fully possesses all the gifts which an artist can have.

→ I would wish to express at length my joy at being present at your organ recital which for me (an old attendant at such events) proved a great revelation.

(Signed) MSGR. GINO BORGHEZIO, Vatican Librarian, Music Critic and Historian, Rome.

→ Maestro Pietro Yon for his marvelous technique and art must be ranked as one of the very first organists of today. Many of the large cities of the world have enjoyed his artistry and the ecclesiastical authorities, conscious of his eminent worth, have elected him (exclusively) honorary organist of St. Peter in Rome.

Maestro Yon, desirous to show his gratitude at this high distinction, played at the foremost basilica of the world on St. Peter's Day, making a deep impression on the vast audience during the festivities.

Pietro Yon was received with great courtesy by the Holy Father and by Cardinal Merry del Val.

—L'OSSERVATORE ROMANO, Vatican Organ, Rome.

ESTEY FOR PORTLAND, ORE.

Three-Manual Installed in First Unitarian Church by B. C. DaShiell.

B. C. DaShiell of Seattle, Wash., has installed a new Estey three-manual, with luminous stop console, in the First Unitarian Church of Portland, Ore. The instrument was used for the first time Nov. 16. It is an organ of thirty-two stops, with a total of 1,908 pipes, and the specification is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Gross Flöte, 8 ft., 61 pipes.
 3. Gemshorn, 8 ft., 61 pipes.
 4. Dulciana, 8 ft., 61 pipes.
 5. Harmonic Flute, 4 ft., 61 pipes.
 6. Cornopean, 8 ft., 61 pipes.
- SWELL ORGAN.**
7. Bourdon, 16 ft., 73 pipes.
 8. Open Diapason, 8 ft., 73 pipes.
 9. Salicional, 8 ft., 73 pipes.
 10. Voix Celeste, 8 ft., 61 pipes.
 11. Stopped Diapason, 8 ft., 73 pipes.
 12. Wald Flöte, 4 ft., 73 pipes.
 13. Saxophone, 8 ft., 73 pipes.
 14. Oboe (Estey Orchestral), 8 ft., 73 pipes.
- CHOIR ORGAN.**
15. French Horn, 8 ft., 73 pipes.
 16. Violin Diapason, 8 ft., 73 pipes.
 17. Clarabella, 8 ft., 73 pipes.
 18. Unda Maris, 8 ft., 61 pipes.
 19. Viol d'Amour, 8 ft., 73 pipes.
 20. Flute d'Amour, 4 ft., 73 pipes.
 21. Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
(Played from Swell.)
22. Vox Humana, 8 ft., 61 pipes.
 23. Melodia, 8 ft., 61 pipes.
 24. Muted Viol, 8 ft., 61 pipes.
 25. Muted Celeste, 8 ft., 49 pipes.
 26. Flute, 4 ft., 61 pipes.
 27. Chimes, 20 notes.
- PEDAL ORGAN.**
28. Open Diapason, 16 ft., 44 pipes.
 29. Bourdon, 16 ft., 32 pipes.
 30. Violone, 16 ft., 32 pipes.
 31. Lieblich Gedeckt (12 from No. 7), 16 ft., 20 pipes.
 32. Bass Flute (from No. 28), 8 ft., 32 notes.

Moss at Washington Church.

Thomas Moss has been engaged as organist and choirmaster of Calvary Baptist Church at Washington, D. C. Mr. Moss had returned to his old home, Baltimore, only a week before Calvary Church heard of his coming east and opened negotiations with him. For several years Mr. Moss had been at St. Paul, where he was organist and choirmaster of Christ Episcopal Church. Mrs. Moss is a well-known pianist and she and Mr. Moss had been prominent in the musical circles of Baltimore for some time before they went to St. Paul.

Clarence Dickinson arranged for Sunday afternoons in November at 4 o'clock, at the Brick Church, New York, the presentation of the entire oratorio "Elijah" without cuts, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists.

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RECITALS OF SCOTTISH RITE

Four-Manual Kimball Organ Played
by Charles M. Courboin—O.
Wade Fallert Arranges Concert
for People of City.

St. Louis Masons made the opening of the large organ in the Scottish Rite Cathedral a gala occasion and the recitals by Charles M. Courboin and O. Wade Fallert, which marked the introduction of the instrument to the public, as announced in The Diapason for November, were largely attended and aroused most favorable comment on the organ and on the performers. The four-manual instrument was built by the W. W. Kimball Company and the complete specification appeared in the issue of March 1.

The first recital by Mr. Courboin was played Oct. 29 for members of the Scottish Rite and their families. The program was as follows: Fantasia and Fugue, in G minor, Bach; Andante Cantabile, Nardini; Pastorale, Second Symphony, Widor; Chorale No. 3, Cesar Franck; "Abendlied," Schumann; "Shepherd, Hey," Grainger; "Invocation," Mailly; "Echo," Yon; "L'Organo Primitivo," Yon; "Piece Heroique," Franck.

The recital Oct. 30 was for master Masons and their families, with the following program: Toccata and Fugue in D minor, Bach; Aria, Lotti; Allegretto, de Boeck; Allegro Vivace from Fifth Symphony, Widor; "Song of the Basket Weaver," Russell; Sketch in D flat, Schumann; "The Afternoon of a Faun," Debussy; "L'Organo Primitivo," Yon; Scherzo Cantabile, Wely; "Marche Heroique," Saint-Saens.

A program for the public of St. Louis was arranged by Mr. Fallert, organist and musical director of the Scottish Rite Temple, Oct. 31. Mr. Fallert was assisted by a string quartet from the St. Louis Symphony Orchestra; Fred Sultan, violinist; J. Glenn Lee, tenor, and the Scottish Rite choir. Mayor Kiel, Chancellor Herbert S. Hadley, the Rev. Dr. Ivan Lee Holt of St. John's Methodist Church, Dr. John J. Maddox, superintendent of education of St. Louis, and Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, made brief addresses. Mr. Fallert played as the prelude the Overture to "William Tell," and as a postlude Elgar's "Pomp and Circumstance" March.

The organ was designed by Mr. Fallert, in consultation with M. E. Hardy of the Kimball Company, after Mr. Fallert had spent two years investigating organs of representative builders of this country and Canada.

The organ is intended primarily for use in the accompaniment of the ritual work of the Rite, and some unusual features were included for this purpose, such as the thunder effects, gongs, drums, bugle calls, etc. This also calls for an organ rich in possibilities for choir accompaniment work, and the antiphonal feature as well. The use of the instrument as a solo concert instrument was also taken into consideration. Last, but not least, it is to be used sometimes for entertainment purposes. For this reason many musical percussion instruments, including Deagan orchestral bells, xylophone, harp, marimba and celesta, were included to brighten the straight organ tone.

Because of the extreme width of the stage and because antiphonal choir work is contemplated, Mr. Fallert found it necessary to include an antiphonal section consisting of two manuals and pedal, played from the main console, on the opposite side from the main organ. A floating echo organ is in a chamber in the roof space, the tones of which are reflected into the main auditorium through a grille in the ceiling.

The entire organ, including all of the pedals, is enclosed behind expression shutters, an unusual feature in so large an organ.

Programs by Firmin Swinnen.

Firmin Swinnen gave the tenth recital since his return from Europe in the early fall at the home of Pierre S. du Pont, Wilmington, Del., Nov. 9. Thus far in these interesting recitals Mr. Swinnen has played 154 pieces, of which six were works of Bach, three Mendelssohn sonatas, one a Vierne symphony and three Widor symphonies. Among the others were the "Marche Slav" of Tschaikowsky, the Finale from Tschaikowsky's "Symphony Pathetique," Yon's "Sonata Romantica," besides the Finale in B flat, the "Piece Heroique," the Third Chorale and other works of Cesar Franck and a number of Saint-Saens compositions. Half of the program Nov. 9 was devoted to American organ compositions. Among outside recital bookings by Mr. Swinnen are appearances at the new Casavant organ in Pottstown, Pa., and at the new Casavant in Scranton.

Organ Recital Before M. T. N. A.

The program for the Music Teachers' National Association convention to be held at St. Louis Dec. 29 to 31 is completed. The subjects to be discussed this year cover a wide range, among those of special interest being "Quarter-Tone Music," "Music and the Radio," "Thematic Development," "Rhythm and Its Musical Implications," "Analogies between Color, Form and Sound," "College Music," etc. There will also be conferences on college music, public school music, community music, organ and choral music, history of music and libraries, tests in music intelligence, piano and voice. The conference leaders so far selected are Heinrich Bellmann, Harold L. Butler, Edward B. Birge, Peter W. Dykema, Charles N. Boyd, J. Lawrence Erb and William Benbow. The local committee at St. Louis, Ernst C. Krohn, chairman, has made arrangements for the entertainment of the visiting members. Through the courtesy of the Missouri chapter, A. G. O., an organ recital by Charles Galloway will take place Dec. 30.

Death of Rudolf A. Ritter.

Rudolf A. Ritter, 46 years old, for many years an organ man associated with the Wirsching Organ Company and then with Hillgreen, Lane & Co., died at his home in Salem, Ohio, Nov. 3. Enlargement of the heart was the cause of death. Mr. Ritter, who was a native of Roumania, came to this country many years ago. For the last five years he had been connected with the Hillgreen-Lane factory at Alliance, Ohio. Besides his widow, Mrs. Wanda Ritter, he is survived by one daughter, Carmelia; his father, who lives in Roumania; one sister and a nephew who live at Salem, and a brother, Carl Ritter, of Chicago. The funeral was held Nov. 6 at St. Paul's Church, Salem.

Choir Concerts at Butte, Mont.

The chorus choir of Grace M. E. Church, Butte, Mont., under the leadership of Edward C. Hall, began the season's work in September. In early October it gave a choir concert. On Nov. 23 it began a series of sacred festivals, leading through the Advent season to the close of the year, as follows:

Nov. 23—"Praise and Thanksgiving."

Nov. 30—"The Prophecy."

Dec. 7—"The Wondrous Story."

Dec. 14—"The Angel's Message."

Dec. 21—"The Birthday of a King."

Dec. 28—"The Awakening."

Dec. 31—Christmas Concert.

For these festivals material is drawn from many sources. Mr. Hall has also composed several numbers for the series.

Noon Recitals in Chicago.

Weekly noontide organ recitals for downtown Chicago have been begun in the auditorium of the First Methodist Church in the new Chicago Temple building. Arthur Dunham will be at the console. His program will be given from 12 to 1 Friday and will include compositions from the best-known musicians. Loop workers and shoppers will have the opportunity

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daily to drop in for a brief restful period in the day's routine. It is anticipated that the concerts will bring fame to the city, as recitals in the Mormon Tabernacle at Salt Lake City made it known to tourists.

RECENT PRESS REPORTS ABOUT

Marcel Dupre

Famous French Organist

AND

Charles M. Courboin

Famous Belgian American Organist



Season 1924-25



Paris: Echo de Paris (Oct.)

"Marcel Dupre, who has often shown us his grand talent as an organist, played the Bach Sinfonia for organ with the Lamaroux Orchestra. As to the playing of Dupre, one need only mention his impeccable technique, and his ingenious combination of color—a combination which did not alter the true Bach style . . . another thing rare enough in an organ virtuoso . . . he played in rhythm and without bravado."

London: Daily Telegraph (Oct.)

"Marcel Dupre's recital at Westminster Cathedral was a mighty experience . . . To but a few organists is vouchsafed the power to hold a vast congregation in the hollow of his hand for 90 minutes or so. . . . That is what M. Dupre did."

Bristol, England, Times (Oct.)

"Dupre's Passion Symphony is a wonderful piece of work—it received a great and thoroughly deserved response from the audience."

Oxford, England (Oct.)

"The Cathedral was crowded to the utmost, a number of listeners being unable to find seats in any part of the building."

New York Evening Sun (Nov. 19)

"Every available inch of space in the Wanamaker Auditorium was filled by the audience yesterday afternoon at the recital given by the famous French organist, Marcel Dupre—his first appearance here this season. In his two new compositions Dupre has shown his mastery of the organ—his Bretonne Suite has much imagination, his modernism in harmony touches Debussy and the symphony has effective music, written with sympathetic devotion. M. Dupre by his performance throughout again proved himself to be an artist of rare taste and a master."

Cleveland Plain Dealer (Oct.)

"Courboin played with power, fluency and well contrasted registration; remarkably fine performance of the Franck Chorale . . . he played it superbly."—J. H. Rogers.

St. Louis Times (Oct.)

"Courboin has been called the 'Rachmaninoff of the organ' . . . a title which is altogether fitting. His knowledge of the resources of the great instrument and the abandonment with which he brought forth the exquisite tonal effects gave many of his vast assemblage their first example of really great organ playing."

Montreal (Oct.)

"Courboin is an incontestable master of the art of registration," always guarding the proper character of the organ which is not that of the orchestra . . . he knows how to make the organ under his fingers become alive with color like an orchestra."

Hamilton Spectator (Oct.)

"Throughout the program one felt the scholarliness of the artist and the ease with which he played . . . knows the organ as one reads an open book . . . no difficulty, no hesitance . . . unerring sense and knowledge of registration . . . fine, unobtrusive technique . . . played from memory, a splendid accomplishment."

Vancouver, B. C. (Nov.)

"Courboin's playing was characterized by fine sincerity, polished style, a technique of broad expansion and sound musicianship. Moreover he is fortunate in the possession of poetic and dramatic gifts which enable him to elucidate the shifting and exacting moods of his music. As a colorist again he occupies an enviable place among the foremost organists. The Bach was played with grandiloquent effect, breadth of style, eloquence in registration, amazing clarity."

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English Builder After Hearing
Large Instruments in the
United States.

By REGINALD L. M'ALL.

The visit of Henry Willis to America gives an unusual opportunity to see ourselves as others see us. Born thirty-seven years ago, he has spent twenty-three of them in the organ factory which was founded in 1845 by his illustrious grandfather. Steeped in the English tradition of the art and with a definite idea of true organ tone, he has been listening to many of our finest instruments. Here are some of his comments:

"American organs are distinguished by their superb mechanical construction. You have employed the electrical inventions of your country in producing an action that is wonderfully positive and reliable. In this you have been aided by an absence of the prejudice against electricity that exists in many quarters in England. With us tubular action is still used very largely, but it certainly does not meet the technical requirements of the organist at a greater distance than forty feet. Willis is the only important firm in England whose recent organs are practically all electric.

"Tonally you have shown equal originality, with results that have not always been so happy. I am delighted with the voicing of special effects—stops that are often unrelated to the organ ensemble—but when I ask for a demonstration showing how the true organ tone 'builds up,' the result is sometimes disappointing. I do not object to characteristic voicing, but both in the specification and in the treatment of each stop a fine ensemble should be provided before much attention is given to ear tickling."

In answer to the question why the ensemble seems weak in some American organs, Mr. Willis answered very positively:

"The diapason family in them is lacking in proper mutation work. Well-voiced 4-foot and 2-foot stops of large enough scale, and corroborating mixtures, are either entirely absent or nearly so. I do not like hard, stringy mixtures; neither do I care for tubby diapasons, and the combination of both is unpleasant. Proper mixtures presuppose a bright unison diapason tone in which suitable overtones are present. The mellow upperwork should enrich the unison tone without detracting from its distinctness. This ensemble should not be clouded with large-scaled stopped flutes. I notice that a bourdon is often the first stop of its pitch to appear on the swell, whereas a soft reed would be more often found there in England.

"Your use of swell boxes is far more frequent than in England; in fact, we never allow our great organ to be enclosed. To do so robs the stops (except perhaps the one next the shades) of some of their real quality. There is an indefinable though very real difference between the foundation stops of the organ when enclosed and when standing on an open chest. But, though it is impossible to judge accurately, your boxes do not seem as effective as ours in England. On pressures up to six inches we employ material two and one-half inches thick, both for the box and the shutters, which are just as large in area as possible, while a thickness of three inches for box and shutters is used on higher pressures. The resulting flexibility is greater than I have yet heard from fabricated boxes in America.* I am not, of course, speaking of masonry chambers.

"The conditions under which we work are very different from yours. Not only are there far fewer new buildings in England, but the life of a good organ there is much longer—often sixty or seventy years—after which time the pipes are in such good condition that all of them can be used again. This is entirely possible, and

much more economical on the chests in use with us than it is likely to be with you. About one-half of our business is in rebuilding our own and other good organs.

"Another reason for making such extensive use of old pipes is that after all there has been no vital change in our conception of true organ tone for many years. The best English organs of today are developing naturally along these same lines, while I am glad to say that, because of the increase in concert organs, we are becoming more interested in legitimate solo effects.

"One or two differences in standards and construction may be noted. We define the scale of a stop by giving the diameter of its lowest pipe and specifying when the diameter is halved, whereas you use arbitrary numbers, giving rise to some uncertainty about the actual sizes specified.

"There is no end to the discussion as to bass pipes. You do not use hard-rolled zinc in America, as we do. Because of the firmness of the metal it gives a more massive tone than pipes made of annealed zinc do; the latter appear to be dull and lack their natural harmonics. Wood basses are, of course, used in England, but with no real advantage to justify their cost.

"We have no fondness for 'units' in England, which we refuse to regard as organs, because on none of them can true organ tone be developed. Their usefulness in cinema theaters does not compare with the popularity of the orchestra. We feel that the home of the organ is the church and the cathedral, with the understanding that on the concert instrument of today additional solo features are entirely legitimate. I am sure your players will make intelligent use of the orchestral possibilities provided for them, but they must not forget to value the traditional pure organ tone.

"One of the very finest organs I have seen here is in St. Luke's Episcopal Church, Germantown, voiced by Michell. Not a large instrument, it yields a sonorous, bright, pure, full organ tone not often found outside England.

"I would congratulate American organ builders on their opportunity for solving important problems of construction and tonal equipment. They will, I know, preserve a sufficient independence, telling purchasers the truth about bad buildings and chambers, and about fresh schemes, and even daring to refuse to enter a bid where they feel that the result cannot be a credit to all concerned.

"The problems that face us at home may be different from yours, but the spirit in which they are being met is the same on both sides of the ocean, and we are ready to share our experience with you, knowing that you have much to give us."

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Three-Manual Installed in Chicago School—Other Contracts.

The new organ building firm, the Weickhardt-Schaefer Organ Company of Milwaukee, has installed a three-manual organ of thirty stops at the Alvernia High School, Chicago. Another instrument of twenty-one speaking stops is being installed in St. Mary's Catholic Church at Port Washington, Wis.

The firm has recently been awarded a contract to build a two-manual organ of twenty speaking stops for St. Leo's Catholic Church at Milwaukee.

Mrs. Clarence Dickinson addressed the League of American Penwomen at their luncheon at Allerton House, New York, on "Poetry and Song-Text Writing," a subject upon which she should be able to speak with interest and authority, since she has written or translated the texts for about 150 numbers in Clarence Dickinson's series "Sacred Choruses Ancient and Modern," and his "Sacred Solos Ancient and Modern," the second volume of which has just gone to press.

*It is interesting to notice in the handbook of the Liverpool Cathedral the statement that the enclosed section of the pedal organ, containing some of the heavy reeds, has small shutters on three sides and on the top. This box is twenty-five feet high, thirteen feet wide and over twelve feet deep. The swell organ box is twenty-eight feet high and thirteen feet square.

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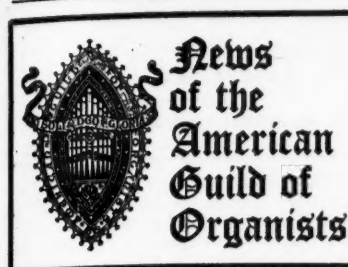
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Department D.



Two Services in New York.

The American Guild of Organists will hold two public services in New York at which modern American church and organ music will be performed by the combined choirs of St. Andrew's Church, Fifth avenue and One Hundred and Twenty-seventh street, on Dec. 9, and at St. John the Evangelist Church, Eleventh street and Waverley place (one block west of Seventh avenue) on Dec. 12 at 8:15, under the direction of William A. Goldsworthy and Ernest Graham. Philip James, F. A. G. O., and Walter Gale, F. A. G. O., will accompany their own anthems. A short address on modern American church music will be given by Harold Vincent Milligan, F. A. G. O.

Illinois Chapter.

An interesting discussion marked the luncheon of the chapter at the Woman's Club rooms in the Fine Arts building, Chicago, Nov. 18. Dean Hyde had scheduled "The Free Organ Recital" as the topic of the day and in addition to his own illuminating remarks on the subject there were presented varying viewpoints by a number of those present on whom the dean called for expressions. The specific question which the dean brought out was as to the psychological effect of the free admission recital on the audience, and he maintained that it would be far better if at least a small admission fee were charged, on the ground that those who pay nothing value what is offered to the same extent. Several speakers agreed with the dean and others took the stand that many of the best things in life are not obtained on a money basis and that in many cases audiences appreciated a recital regardless of whether it was free or not. H. L. Pratt of Boston, of the Estey Organ Company, was a guest at the luncheon and made interesting remarks when called upon by Mr. Hyde.

The first service of the season was held on the evening of Nov. 25 at the Buena Memorial Presbyterian Church, of which Mrs. Irene Belding Zaring is the organist. The organ soloists were Wilhelm Middelschulte, Miss Frances Anne Cook and Edwin Stanley Seder. A special feature was the singing of Mrs. Else Arendt Seder, soprano, of the First Congregational Church of Oak Park.

On Dec. 14 at 4 o'clock there will be a service at St. Paul's Episcopal Church, Kenwood, at which the combined choirs of St. Peter's Church, Willard L. Groom, organist and choir-master, and of St. Paul's, Karl O. Staps, A. R. A., organist and choir-master, will sing. Three visiting organists are to play solos. The service will begin at 7:45.

Wisconsin Chapter.

The Wisconsin chapter has planned monthly services at various churches in Milwaukee in order to give its members the opportunity to become acquainted with the order of worship of various denominations. The first of the series was held in Immanuel Presbyterian Church Oct. 26, visiting organists playing the organ solos, while Mrs. Winogene Kirchner, the official organist, played the rest of the service. The guest organists were: Mrs. Rees Powell of Grand Avenue M. E. Church, Erving Mantey of the First Unitarian and Karl Markworth of Trinity Lutheran.

At the annual meeting of the chapter the following officers were elected: Dean, Mrs. Rees Powell; sub-dean, Mrs. Winogene Kirchner; recording secretary, Mrs. Leona Whelan; corresponding secretary, Mrs. H. C. Henderson; treasurer, Mrs. Eva

Wright; chairman membership committee, Emmy V. Gumpert; chairman program committee, Carl F. Mueller; chairman publicity committee, Hermann A. Nott.

Central New York.

Enthusiasm is unabated in the reorganization of the chapter. A splendid dinner meeting was held in Utica in October. Frank L. Sealy, the warden, was present and gave us much helpful advice on reorganization. The November meeting took place in the First Presbyterian Church, Utica, and was in the nature of a public recital by Lynnwood Farnam. A large and attentive audience listened to the wonderful playing of this master artist. Preceding the recital dinner was served to the chapter members by the ladies of the church.

The December meeting will be a discussion meeting, held at Grace Church, Utica, and in charge of Norman Coke-Jephcott.

Indiana Chapter.

The November meeting was held Sunday, Nov. 9, at 2 p. m., at Christ Church. A report was made by the program committee of monthly recitals by members for the year 1924-25, as follows: Oct. 12, Mrs. Hazel Heiliger Lindsay at Central Avenue M. E. Church; Nov. 9, Walter Flandorf at Christ Church; Dec. 14, C. F. Hansen at Second Presbyterian Church; Jan. 11, Mrs. Grady Hunt; Feb. 8, Mrs. Mary E. Wilhite at Broadway M. E. Church; March 8, Mrs. Carrie Hyatt Kennedy; April 11, Miss Janet Vaughn.

Members of the chapter have been asked to assist public school music appreciation by giving talks on organ construction and playing numbers from a list of selections used in the music appreciation course on the first Sunday afternoon in December.

Walter Flandorf, organist at Christ Church, gave an interesting program of improvisations, two numbers being familiar—"Silent Night, Holy Night," and the Chopin Nocturne, Op. 15, No. 2—with a short talk before playing.

The October meeting was held Sunday, Oct. 12, at 2 p. m. at the Central Avenue M. E. Church. Members were interested in the recital of Mr. Yon, Dec. 8, at the Tabernacle Presbyterian Church, under the auspices of the church choir. Following the business meeting, Mrs. Hazel Heiliger Lindsay, organist, assisted by W. W. Lindsay, tenor, gave the program, which was much enjoyed by those present.

New England Chapter.

At the first social meeting of the season, held Monday evening, Oct. 27, at the rooms of the Harvard Musical Association, Boston, there were present fifty or sixty members and a few invited guests. Dean Loud presided. After stating that a committee had been appointed to make recommendations relative to renting a room for local headquarters and the establishing of an organists' bureau, he referred sympathetically to the passing of Allen W. Swan, a founder and active member. Incidentally he mentioned that Mr. Swan was the first person to cross the continent on a bicycle.

An excellent report of the committee on organ practice was made by Irving Upton, Charles D. Irwin and Miss Edith Lang. From present indications there will be available, in the near future, organs for practice at reasonable rental charges. The committee was dismissed at its own request.

After a few words in the way of introduction, the dean called upon secretary S. Harrison Lovewell to furnish the evening's musical entertainment. The piano selection consisted of Reger's Variations and Fugue on a Theme of Bach, Op. 81, and was probably the first performance in this country of the complete work. The performer received an abundance of compliments upon his interpretation and technical facility. Among these may be recorded: "A stupendous task wonderfully well played," and "He gave a most musicianly interpretation of these very difficult variations, displaying a sure and clear technique with an unusual sense of phrasing."

The subject for discussion for the

evening was "How I Spent My Vacation." Evidently few of the members recalled at this time that they had had vacations, as it was left for Mr. Truette and Mr. Loud to respond. Mr. Truette avoided the personal and read Henry Ward Beecher's humorous and instructive description of the new church organ and the incompetent organists who attempted to contribute music for the services of the church. The only labor during August in which Mr. Loud engaged was the writing of an organ fugue while resting at a large farm in Rowley, Mass.

Mrs. Sanders took the opportunity to speak about the Organ Players' Club for Women recently founded by Miss Edith Lang and others. This club is meeting with great success and undoubtedly, co-operating with the New England chapter, will become more and more an important factor in the musical life of Boston. The membership enrollment is already large.

Refreshments in great variety followed the formal adjournment of the gathering.

At the ninety-ninth public service of the chapter, held at the Congregational Church, Wellesley, Nov. 17, the Rev. Stanley Ross Fisher, pastor, addressed the rather small congregation.

The music for the evening was rendered by Thompson Stone, organist and choir-master, and his volunteer chorus of forty voices, John Hermann Loud, Alfred Hamer and Albert W. Snow. The prelude, "Piece Heroique," Franck, was played by Mr. Loud, the offertory, Adagio from Symphony 6, Widor, by Mr. Hamer, and the postlude, "Deuxieme Legende," Bonnet, by Mr. Snow. The hymns were ancient melodies, either French ("O What a Joy") or Dutch ("Glorious Things Are Spoken"), the Venite was Gregorian and the Versicles by Tallis. The two Canticles, the Magnificat and Nunc Dimittis were the familiar settings in E flat by John E. West. The choral singing of the evening was on a high plane of excellence, and especially in matters of crisp enunciation and prompt attack and release. All the shadings were done very musically. The organ in this church is wholly satisfactory as an adjunct for a worshipful service along the lines worked out by the pastor, who is devoted to the liturgical conception of a church service.

Michigan Chapter.

The Michigan chapter has arranged a series of organ recitals to be given by prominent organists of Detroit at the First Congregational Church, Woodward and Forest avenues, commencing Sunday afternoon, Nov. 2, and continuing every Sunday afternoon throughout the winter and spring months.

It is the purpose of the chapter to give the music lovers of Detroit the opportunity to become better acquainted with the best in organ literature. The public is invited and there will be no admission fee or collection.

Charles Frederic Morse, organist of the First Congregational Church, opened the series.

Western Pennsylvania.

The October meeting of the Western Pennsylvania chapter was held after the recital by T. Tertius Noble in the Church of the Ascension, Pittsburgh, the evening of Oct. 29. Mr. Noble addressed the members present, speaking of the examinations. It was due to the kindness of the dean, Daniel R. Philippi, that the chapter was accorded the privilege of having Mr. Noble present at one of its meetings, and of being so cordially invited to the recitals celebrating the opening of the fine new organ in the Church of the Ascension.

Texas Chapter.

Scheduled events for the season, beginning with December, at Dallas, are as follows:

Dec. 2, 8 p. m., City Temple—Organ and combined choir recital, Mrs. J. L. Price, A. A. G. O., and Alice Knox Fergusson, A. A. G. O., organist and choir director Oak Cliff Presbyterian Church. Choral numbers directed by Carl Wiesemann, organist and director St. Matthew's Cathedral. Accompanist,

Katherine Hammons, organist of City Temple.

Dec. 18, 10:30 a. m.—Lecture-recital, Hillgreen-Lane organ, Mrs. J. H. Cassidy, A. A. G. O., First Baptist Church.

Jan. 15, 10:30 a. m.—"Guild Examinations," Miss Grace Switzer, leader. Luncheon at Y. W. C. A.

Georgia Chapter.

The first meeting of the season of the Georgia chapter occurred Oct. 7 and was preceded by a dinner at the Peacock Cafe in Atlanta. Following a business meeting at which the chief matter for consideration was the bringing of Lynnwood Farnam for a recital, our guest and member, William S. Bailey of Wesleyan College, Macon, Ga., read a paper on "Church Music, Its Purpose and Its Ideals." There was practically a full attendance of the membership.

The opening service for the season was sung by St. Luke's choir, Thursday, Nov. 6, at 8:15 p. m. The anthems and organ numbers were chosen from the compositions of American writers. The address at this service was made by the Rt. Rev. H. J. Mikell, D.D., bishop of the Diocese of Atlanta. The prelude was played by Miss Eda E. Bartholomew, organist and choir director of Westminster Presbyterian Church. The postlude was played by Miss Grace Chalmers Thomson, Mus. B., A. A. G. O., organist and choir-master of St. Philip's Cathedral. The service was played by Miss Dora Duck, organist and choir-master of St. Luke's Church, and dean of the chapter.

This was the first of the series of recitals for this season sponsored by the Guild to promote a love and appreciation of the best in sacred and organ music. The order of service was as follows: Prelude, Solemn Prelude, Barnes, and Rhapsody, Jepson; Processional Hymn, "God of Our Fathers," Parker; Gloria, Poole; Magnificat and Nunc Dimittis in E, Parker; Anthem, "Souls of the Righteous," Noble; Fourfold Amen, Duck; Hymn, "Just as I Am," Poole; Offertory Anthem, "The Earth Is Full of the Glory of God," Lutkin; Presentation, Whitney; Sevenfold Amen, Stainer; Recessional Hymn, "Onward Christian Soldiers," Poole; Postlude, Solemn Prelude from "Gloria Domini," Noble.

St. Mary's Guild of St. Philip's Cathedral issued cards for an at home to meet Grace Chalmers Thomson, the new organist and choir-master, to which all the members of the Georgia chapter of the Guild were invited, Oct. 15, at the home of Mrs. Courtney.

Eastern Oklahoma.

The Eastern Oklahoma chapter held its first meeting of the year Oct. 20 with the dean, John Knowles Weaver, at the Tulsa College of Fine Arts. The first part of the evening was devoted to a short discussion of the value of organ recitals. After the conclusion of business the chapter assembled in the reception room, where with invited guests the members listened to a short but delightful program. The Concerto in B flat minor, by Tschaiikowsky, was played by William Walter Perry, with Dean Weaver playing the orchestral part on the second piano. Next Miss Esther Handley favored the chapter with a graphic account of her trip abroad and summer study at the Fontainebleau school. After this a group of organ solos was given by Evelyn Lenox Short and the evening concluded with a social hour and buffet supper.

Nov. 3 the chapter met at the Virginia Grill. Following dinner the business session opened with Dean Weaver presiding. The chapter decided to give a Sunday afternoon recital once a month during the season.

Sub-dean Oliver H. Kleinschmidt having resigned, due to his moving from the state, the executive committee elected John M. Truby to fill this office. In accepting the office Mr. Truby generously offered to bring his choir of twenty voices from Bartlesville to Tulsa to give a Sunday afternoon concert for the chapter in December. Concluding the meeting, Professor George Oscar Bowen, new director of music of the Tulsa public schools, made an interesting address, discussing the influence of music study in the schools on the church choir.

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, DECEMBER 1, 1924.

CLOSE OF THE YEAR 1924

The election is over; the organists are all busily at work on their Christmas music; the organ builders are in a mad rush to complete the organs promised to be ready by Dec. 25; everybody is active, every business prophet tells us that we are on the threshold of a great era of prosperity; barring a few who have dyspepsia, we are all reasonably happy. Thus 1924 is drawing to a close.

What sort of an organ year it has been and what 1925 holds for us may be judged from the indications as they appear in our news pages. If, as the government statistics show, 1,700 organs were built in 1923, it is a conservative estimate that 2,000 were constructed in 1924. About a million dollars' worth of organs have been placed in American churches, theaters, schools, public halls, Masonic auditoriums and residences every month this year. Meanwhile the front page of this issue announces not only a very large organ for the great new Washington Auditorium, where people from every part of the world will hear it, but also the first six-manual in the world, a huge instrument which is to be the possession of Davenport, Iowa, a prosperous central western city.

Our barns seem to be filled with plenty. We have it on the authority of one of the leading financial publications of America that "possibly not in the last twenty-five years has the horizon appeared so free of even the suggestion of dark clouds, especially of a political or financial tint, as at the present moment."

Our hope in connection with all this is that the organist, who is slowly coming into his own in many places, may reap his share of the benefits of this prosperity. Many have been a long time waiting for adequate recognition of their art.

THE ORGAN AND THE PRISON.

The therapeutic value of music has been known for some time and freely acknowledged by authorities. Its pronounced effectiveness in healing the mentally ill and in reforming the evildoer have been thoroughly studied by Willem van de Wall and in a new book entitled "The Utilization of Music in Prisons and Mental Hospitals," the author gives some most interesting experiences and the deductions from his investigations. Since David discovered the value of his harp playing in calming down the irascible King Saul there have been various proofs of what music can do to overcome the evil spirits. But it is fascinating and of value to all of us to have the facts brought to our attention in the manner in which this little volume does it.

Mr. van de Wall's book, which is published by the National Bureau for

the Advancement of Music, is divided into two parts, covering, respectively, correctional institutions and mental hospitals. In the former section he describes graphically his musical experiences with a band of bad boys, a singing club of incorrigible girls, a chorus among hardened woman prisoners, musical self-expression among male convicts and the consolation of music among the condemned. Even more specific is the story of musical work among the insane, as now being carried on by the author as a field representative for the bureau of mental health, Department of Welfare, Commonwealth of Pennsylvania. That story is based largely upon Mr. van de Wall's recent experiences at the state hospital, Allentown, Pa.

For us there is one suggestion that presents itself in all this. Is it not time to start a campaign for an organ in every prison and asylum? The schools are rapidly acquiring organs wherever movements for their purchase have been launched and where the money can be obtained. The church and the theater have their instruments. When experts can show conclusively that the brute in man can be curbed and the best brought out in the characters of the worst persons, that the unfortunate whose minds are affected can actually be cured in many cases by music, it would seem that these ill should not be denied a necessary which the well enjoy as a pleasure.

It may sound absurd to predict that in a few years the states will be installing organs in their institutions as part of the necessary equipment, but seemingly more absurd predictions have been made concerning our instrument and have been fulfilled.

HAIL THE HARMONICA!

We have always been led to look upon Philadelphia as one of the great organ centers of the world—a place where the king of instruments was honored and cultivated as nowhere else, perhaps. But it seems that the pipe organ is not the only organ at home in the City of Brotherly Love. It is also the world's leading mouth organ center, if an extended article in an exchange is correct. The writer of the article has made a thorough investigation and writes as follows in the Music Trades:

One of the outstanding examples of the fruit of the harmonica seed is to be observed today in Philadelphia. One observer, coming away after having witnessed some of the work done along these lines in the City of Brotherly Love, expressed the opinion that "Everyone but the statue of William Penn on the city hall was playing a harmonica in Philly." He added that he expected to witness this phenomenon when he went back again. If he doesn't it will not be the fault of those behind the movement. Philadelphia today boasts of a known battalion of 40,000 harmonica players, most of them members of clubs formed expressly for the development of harmonica bands and players.

Bully for Philadelphia! Forty thousand harmonica players! Hear! Hear! When a city can boast the largest organ in the universe and some of the best organists who ever lived, and then can pile Pelion on Ossa by making such a harmonica record, it is indeed, in at least two senses, a great organ town.

In the death of Ferdinand W. Peck, a pioneer Chicago man who was the head of the company which erected the Auditorium, the cause of organ music loses one of its early enthusiastic supporters in the central west. Mr. Peck not only was instrumental in making the world's fair of 1893 a success and in bringing about the construction of the great stone pile which houses the theater in which opera has its home, but he was the leader in the movement which put a great organ in the building more than thirty years ago. Old-timers will recall that this organ, designed and opened by Clarence Eddy, and constructed by Roosevelt, had 104 speaking stops, and was in its day one of the finest and largest in the world. Its neglect and deterioration in the last ten years are not a bright chapter in Chicago musical history, and were deplored by none more than by Mr. Peck. It is encouraging to know that the Chicago Association of Commerce, supported by the Illinois Chapter, A. G. O., has

a movement on foot, which followed a suggestion made by Ralph W. Ermeling in The Diapason, to restore this organ and use it as a public recital instrument at the old Field Museum when it is rebuilt in Jackson Park. Why not call it the Peck memorial organ when this movement has been carried to success?

Memphis, Tenn., has illustrated what a live southern city, with enterprising newspapers and commercial bodies, can do if it sees the need for a municipal organ. As a consequence of the campaign whose initiation was noted in The Diapason, the Auditorium Organ Association has enrolled a membership of 3,000, all of them contributors to the cause. The movement has been so successful that the purchasing committee of this association has been authorized to proceed with the designing of the instrument and the receiving of bids. It has been an interesting drive and one of which Memphis is proud. Thus we shall soon be able to add one more to the list of progressive cities which have organs in large public halls for the benefit of the people. At least three of these—Atlanta, Chattanooga and Memphis—are in the south.

Readers of The Diapason all know Charles Marie Widor through his organ compositions; not a few know him as a teacher. It is interesting to note, therefore, that Widor as a writer of opera is just now attracting attention in Paris. The aged organist is the composer of "Nerto," just presented in France. The libretto was adapted from Mistral's poem. A Paris correspondent describes Widor's music as "pleasant and unobtrusive." He asserts that it does not reach the heights.

Perhaps it is more than a coincidence that the first six-manual organ in this country is being purchased by the son of the founder of chiropractic treatment. It will take a chiropractic organist to play the instrument—one who is expert in the laying on of hands.

This year sees the seventeenth annual appearance of the little Christmas seals. They return to us as old friends, for we know that they have helped to cut down the death rate from tuberculosis more than half. There is still much work for them to do; so let us treat them generously! They add cheer to your letters and gifts.

"The oldest American organist in point of service," reports the Etude, "may still be undiscovered. Our note in the July 'World of Music' has brought us the information that Eben H. Bailey of Ipswich, Mass., has been continuously a church organist for sixty-four years and that William B. Trott of Washington, D. C., has performed a similar service for sixty-nine years."

Our Leipzig contemporary, the Zeitschrift für Instrumentenbau, reports in its issue of Nov. 1 that President Ebert of Germany has subscribed 5,000 gold marks toward the fund for the restoration of the Bruckner organ, extended mention of which was made in the November issue of The Diapason.

If the valued reader who inadvertently dropped a recipe for home-made "hootch" on the floor next to the editor's desk will call for it or send self-addressed and stamped envelope, his property will be returned to him. No, we have not tried the recipe. And again NO, we will not print the recipe in these columns.

A new enterprise of the Texas chapter of the American Guild of Organists which deserves emulation is a weekly department in one of the leading newspapers of the state—the Dallas Times-Herald. This daily gives two columns every Friday to the Guild and the activities of the organists of Texas and the southwest in general. The department is edited by Carl Wiesemann and Miss Alice Knox Fergusson.

The Free Lance

By HAMILTON C. MACDOUGALL

No doubt the desire to register a sly hit at the parson induced a well-known bass singer to report that a country newspaper had printed the title of one of his selections as "O Ruddier than the Clergy." And that reminds me that Harold Samuel told me the story of the choir boy who on being asked the meaning of "Selah" in the Psalms replied: "Why that's what David said when he broke a string on his harp."

I note in that most excellent monthly, the Music Teacher, edited by my old and valued friend W. R. Anderson, that the question "Can you recommend some books of American organ music?" is answered: "Unfortunately American organ music is rarely of good quality." O, Anderson, how could you do it?

It was a great pleasure to see that the rector, wardens and vestry of Holy Trinity, Philadelphia, were taking steps to commemorate in suitable fashion the consummation of twenty-five years of service by Ralph Kinder as organist of that church. I knew Ralph Kinder when he was the boy organist at St. Michael's, Bristol, R. I., then much later at Grace Church, Providence, then in his present post, and have kept up the acquaintance to the present time. During all these years he has been consistently a faithful worker, loyal to his friends, modest in all his relations with other musicians, rightfully conscious of his innate powers in his chosen art, yet never demanding any recognition beyond that which has been so generously given him by hosts of admirers. Ralph Kinder is now in his prime and we all wish him even increased power and an even greater success.

The Stanford University organist has sent us his book of "Sixty-five Recital Programs," bringing the total number of recitals played by Warren D. Allen up to 441. The prettily printed booklet gives also programs of services by the university choir. It seems to me evident that the publishing of a series of programs like these, and those of Samuel Baldwin, is a distinct service to the cause; I can only hope that Messrs. Allen and Baldwin are not out of pocket through their enterprise.

Music is organized sound, appealing to the mind and emotions through the ear. The trained musician is able to "hear" music through the eye; that is, he has, through long experience, associated musical symbols with the sounds for which they stand, and has done this so often that as his eye notes the symbols the sounds are "heard" by the inner ear.

After this long introduction let me ask you if you have a list of themes, passages, single tones that you admit exist as music, and yet are never heard by the outer ear? I have such a list—not a long one, to be sure, but a list that interests me.

Here are three examples from my list. You will recall that in the "Oberon" overture, after the slow introduction, there is a sixteenth-note figure at the beginning of the Allegro; this figure is made up of *a-f sharp-e-d-d*; I have never heard the second *d* in any of the many orchestral performances of this overture at home or abroad. It will be remembered that in the first movement of the Fifth Symphony (Beethoven) the second subject is introduced by a horn passage of six sounds, the first three of which are eighth notes on as many *b* flats. This three-eighth-note figure is featured in the ten or twelve measures following by the 'cellos and basses, and forms a valuable link in the continuity of the music. I have never heard these three tones; they always sound like one tone. Again, in the Eighth Symphony (Beethoven), last movement, the violins have a repeated note figure at the opening of the Finale. I have never heard these tones

as separate sounds; they are simply a smudge. I doubt the possibility of ever playing this last figure so that it "sounds," but it would seem that the "Oberon" and the Fifth Symphony figure might be played so that the notes quoted would be clearly heard.

While I am making these intimate confessions I might as well say that I have never heard the persistent figure in the first Allegro of the Seventh Symphony (Beethoven) played rhythmically correctly. I do not charge that the many performances of this fine movement by as many famous orchestras have been incorrect; I merely say that they have not sounded to me correct. I believe that there are many musicians who have heard this movement just as I have, but are afraid to say so. The figure is made up of a dotted eighth, a sixteenth and an eighth. In actual performance, by the time the developmental section is reached, the beats (there are two in the measure) have changed their character, rhythmically speaking, so that the third note approximates half of the beat instead of being exactly one-third of the beat, as it really is.

I seem to hear some of my readers say: "What an idiot that Macdougall is!" So I'd better stop.

HOLDS ORGAN POST 58 YEARS

Anniversary of Mrs. Emma L. Greene at Providence Celebrated.

An anniversary service was held Sunday evening, Nov. 2, in honor of Mrs. Emma L. Greene, organist of the South Baptist Church, Providence, R. I. Mrs. Greene has been organist for fifty-eight years, a record of faithful service which has been one of constantly progressive accomplishments. The members and friends of South Baptist Church and fellow members of Rhode Island council extended their congratulations to Mrs. Greene. She was presented with a purse of gold.

Middelschulte as Soloist.

Wilhelm Middelschulte will appear as the organ soloist at the concert of the Chicago Singverein at Medinah Temple, Chicago, Sunday, Dec. 7. Mr. Middelschulte is booked also to give a recital Dec. 9 at Emmanuel Church, St. Louis. Several other recital dates have been booked for the month, in addition to which Mr. Middelschulte is heard regularly on the large new Skinner organ at K. A. M. Temple, which is a delight to him and the congregation.

Courboin at Detroit Dec. 18 and 19.

Charles M. Courboin is on his Pacific coast tour, playing at Victoria, Vancouver, Tacoma, Seattle, Portland, Spokane, Helena and other western points. He will return east to play in Grand Rapids Dec. 15 and to give the second performance in America of Widor's Sixth Symphony for organ and orchestra with the Detroit Symphony Orchestra under Ossip Gabrilowitsch at the concerts Dec. 18 and 19.

Nevins to Play in Boston.

Willard Irving Nevins, a member of the faculty of the Guilford Organ School, New York City, will play a recital before the New England chapter of the American Guild of Organists at the South Congregational Church of Boston Monday evening, Dec. 15. The program will include numbers from Bach, Couperin, Wesley, Guilman, Bonnet, Schumann and Mulet.

Chattanooga Organ Ready Soon.

Rapid progress is being made in the installation of the municipal organ at Chattanooga, Tenn., which has been built by the Austin Company. It is reported from Chattanooga that Edwin H. Lemare, who has been engaged to play the large instrument, may give his first recital there Dec. 3.

Miss Edwyl Redding, teacher of organ and piano at the Western State College of Colorado, Gunnison, Colo., recently returned from a tour of two weeks in which she was the accompanist for Jules Falk, the violinist.

Among the Organists of New York City

New York, Nov. 19.—Lynnwood Farnam gave his long-awaited recital on the Town Hall organ on the evening of Nov. 3. From every angle it was a virtually perfect performance. Every number was beautifully finished and expressive, and showed a thorough acquaintance with the organ. Except for two Bach compositions the entire program was by modern composers, four of them New York men.

Mr. Farnam opened with the Scherzo from Widor's Eighth Symphony, following with the Fantasia on the Chorale "Hallelujah! God be Praised," by Max Reger. The two Bach numbers and the Finale from the Second Symphony by Edward Shippen Barnes completed the first part of the recital.

The second part included the Prelude and Fugue in C minor by Bach; Serenade in A, Grasse; "Echo," Yon; "The Legend of the Mountains," Karg-Elert, and the Toccata in F sharp minor, Mulet. By special request Mr. Farnam repeated the delightful Karg-Elert number, and added the Boellmann "Ronde Francaise" and the Prelude and Fugue in A minor by Bach.

To report a technical adequacy in a performance by any first-class player is scarcely a compliment. When we hear perfection in note playing we must speak in superlatives. Such was true, as is usual, in the recital by Mr. Farnam. Few are the artists who approach such accuracy. Mistakes are human enough and we can condemn no man who makes them occasionally. Infallibility bespeaks a mastery that permits attention to other artistic elements, which are really the marks of Mr. Farnam's claims to distinction. Perhaps the outstanding quality in this performance was the command of tonal color and its appropriateness. Registration, as it is termed, was orchestral in its scope, yet legitimately organistic. Clearness and clean phrasing went hand in hand with dynamic balance and unity of conception.

The second organ recital for this season at the Town Hall was given Nov. 10 by Mrs. Virginia Carrington Thomas, the first woman to give a recital on this organ. Mrs. Thomas is a graduate of the Yale School of Music and lately returned from the summer school at Fontainebleau. Her program included: Fantasie and Fugue in G minor and "O Man, Bemoan Thy Fearful Sin," Bach; Canon, Carrington Thomas; "Les Heures Bourguignonnes," Georges Jacob; Chorale in B minor, Cesar Franck; Symphony 6 (Allegro, Adagio, Finale), Widor. Widor's Sixth Symphony received an enthusiastic encore.

On Tuesday evening, Nov. 25, Richard Keys Biggs gave a recital on the organ in the Town Hall. This instrument is not new to Mr. Biggs, as he was one of the artists chosen to play on the occasion of its official dedication. Mr. Biggs, at present organist of the Church of the Queen of All Saints, Brooklyn, belongs to the younger school of American organists. He has played from Maine to California, establishing throughout the country an enviable reputation as a concert organist of virtuoso rank. His astonishing technique and interpretative gifts have brought him many invitations to open organs in all parts of the country. Abroad he has played the great instruments at Westminster, the Cathedral of St. Maurice at Angiers, St. Peter's at Poitiers and other famous organs.

His Town Hall program, more or less popular in character, had an interesting pyramidal arrangement, leading from Vierne to Bach and then back to Widor, thus: "Carillon," Vierne; Andante from Sonata in A minor, Borowski; Scherzo from First Sonata, Rogers; Finale in B flat, Franck; "In Summer," Stebbins; "Ronde Francaise," Boellmann; Pre-

lude and Fugue in E minor, Bach; "To the Rising Sun," Torjussen; Chorale in B minor (first half), Franck; Three French Christmas Carols; "Prayer," Bossi; Toccata from Fifth Symphony, Widor.

Edgar A. Edman, lately of the Astoria Presbyterian Church, has accepted the position at Holy Cross Episcopal Church, Brooklyn. He is succeeded at Astoria by Creed Howard, of the Guilman Organ School.

T. Tertius Noble resumed his "hour of organ music" at St. Thomas' Church on Sunday evening, Nov. 9. These recitals, which are given every Sunday evening through the winter, were begun by Mr. Noble in November, 1913. In those early days the attendance was very small, usually about thirty or forty lovers of organ music. Little by little the attendance has grown, until during the last few seasons it has been from 400 to 500. The largest audience last season was 1,200 and the smallest 300.

St. Thomas' Church is one of the most beautiful in the city; it has an atmosphere of the old world—so fitting to church organ compositions—and the organ upon which the recitals are played is a Skinner masterpiece.

From time to time Mr. Noble is assisted by eminent vocalists and instrumentalists. The programs of organ music are so chosen and arranged that every listener is given a chance to enjoy at least one number. The great composers of the classic and Romantic schools are well represented, and a certain amount of music not written

for the organ finds a place on Mr. Noble's programs.

David Hugh Jones, F. A. G. O., of the Vandevere Park M. E. Church, Brooklyn, gave a recital in the Presbyterian Church at Rome, N. Y., Nov. 12. His program included the G minor Fugue, Bach; First Sonata, Borowski; Allegro from Sonata 1, Bach; "Romance sans Paroles," Bonnet; "Song of the Basket-Weaver," Russell; and other compositions by Candlyn, Matthews, MacDowell, Handel and Beethoven.

Ernest Mitchell has recently inaugurated a Friday noon organ recital at Grace Church, Broadway.

WOOD COMPANY CHARTERED

Organ Concern at Hillsboro, Ore., Is Incorporated.

The William Wood Pipe Organ Company of Hillsboro, Ore., has been incorporated, the incorporators being L. B. Sanblast, vice-president; R. L. Dunlap, secretary, and William Wood, president, treasurer and general manager. The concern is to be known as the William Wood Pipe Organ Company, Inc., of Portland, Oregon. The capital stock is \$25,000. The company has a corps of five assistants for the purpose of rebuilding, installations, maintenance, etc.

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schubert, N: Novello.

Epiphany; Late Christmas Suggestions.

Most non-liturgical churches in this country do not observe Epiphany or Twelfth Day, but a list of anthems illustrating the story of the Magi will be of use to all Protestant choir-masters. The story is a beautiful one, with its rich mediaeval additions, making the wise men into kings of true feudal fashion. Those who do not observe the feast are glad of an opportunity to stretch out the Christmas season a little after the new year. So here are some of the best anthems:

Barnes—"Three Kings" (S).
Candlyn—"The Three Kings," T. B. (G).
Damrosch-Cornelius—"Three Kings," B. A. capella, eight parts. (S).
Dickinson—"All Hail the Virgin's Son," T. Obligatos for harp (piano) and violin. (G).
Gaul, Harvey—"The March of the Wise Men," Men's chorus in three parts. (G).
Gevaert—"The Three Kings," A capella. (G.S.).
Matthews, J. S.—"O Where Is the King?" (D).
Saint-Saens—"Bring Costly Offerings." (S).
Schirmer—"Old Spanish," "The Three Kings," (S) A capella, five parts. (D).
Schumann, Georg—"Christmas Cradle Song," S obligato. A capella. (G).
West—"In Every Place Incense," (N).
Willan—"The Magi," S bar. Section for women's chorus. (G).

The little Barnes anthem in three pages is a perfect introit or closing anthem. My choir asked me to repeat it last year. The words are by Shakespeare; the music is exquisite. Never has the grace and tenderness of the composer's style appeared more charming. The Candlyn carol-anthem is in strophic form; it is melodious and atmospheric, with a fine organ part; Mr. Farnam uses it frequently. The Dickinson number is one of the best of numbers for a quartet choir, and I like it best of all the composer's original anthems. Harvey Gaul's new number is a swinging march for your men, with a good tune; it is easy. The easy Matthews number is one of the best things by a master carol writer. The Saint-Saens number is an arrangement of the final chorus from the Christmas Oratorio; it is the most elevated and majestic church music the composer has given us, quite free from the sentimental insipidity which we associate with modern French ecclesiastical music. The West anthem should be better known among boy choirs; it is much more original than most of the popular Englishman's things; it is good for any choir, and easy. The Willan number is a section of the new cantata, printed separately; it is highly original and truly inspired. The numbers by Damrosch, Schirmer and Willan are rather difficult and need a chorus. All the rest are easy, though the Saint-Saens anthem needs a chorus. A quartet will like best the Barnes, Dickinson and Matthews numbers.

In addition to these anthems there are a number of sections from cantatas that will do very well for Epiphany; for instance, parts of Parker's "Holy Child" (S), H. A. Matthews' "Story of Christmas" (S) and Candlyn's "Light of the World" (G). Then there is the Bach cantata, "Sages of Sheba," variously entitled in the several editions, which are probably well known to choir-masters with large choirs.

Organ Music for Christmas.

I have had several requests for a list of easy organ pieces for use at Christmas. Of course there are well-known arrangements of oratorio choruses, and a host of pastorales, and several thousand cradle songs. One volume of the "Village Organist" (N) has a number of pretty, easy organ numbers. Dr. Carl has edited a volume of organ music for Christmas (B). In the Barnes "Book of Bach Airs" (B) there are excellent arrangements of two perfect things from the Christmas Oratorio. Then, of course, there are numerous Bach chorales and chorale-pretudes, and the Brahms chorale, "A Rose Breaks Forth," one of the loveliest

est organ numbers I know. Here are a number of other things:

d'Aquin—"Noel sur les Flutes." Best edition in Bonnet's Historical Recital Series, vol. 3. (S).
Candlyn—"La Marche des Rois." (G).
Foot—"Christmas." (St.).
Faulkes—"Fantasy on Old Christmas Carols, No. 2." (S).
Lemare—"Christmas Bells." (G).
Malling—"Suite on the Birth of Christ." (B).
Mauro-Cottone—"Christmas Idilio, Sicilian Suite." (G).
Yon—"Gesu Bambino." (F).
Burdett—"A Christmas Meditation." (St.).
Chubb—"The Shepherds' Carol." (F).
Yon—"Christmas in Sicily." (S).
Faulkes—"Christmas Meditation." (S).
Harker—"Christmas Pastoral on 'Holy Night.'" (S).
Rogers—"Christmas Pastorale." (S).
Faulkes—"Paraphrase on a Christmas Hymn." (St.).
Morse—"The Coming of the Magi." (St.).
Dethier—"Christmas." (F).

The only ones of the foregoing numbers that will present any difficulties are those by Candlyn and Dethier. The Candlyn number is based on a Provençal carol and the Dethier number on "Adeste Fideles." The most popular of recent Christmas numbers are the Yon "Gesu Bambino" and the number by Mauro-Cottone, both of which call for chimes. Chimes are used in the other Yon composition and in the one by Lemare. All four numbers, however, can be played without chimes.

Epilogue.

Mr. Milligan's fine article of last month should be supplemented a bit by mention of a few numbers that have appeared since that time. As I have not been well enough to look through all the new Christmas numbers, I am simply going to mention a few which have struck me particularly. The one that I like best of all this year is MacKinnon's "On a Winter's Night" (G). If you have not seen it, it is not too late to order it. It can be done by any sort of choir. There is a charming little anthem by Barnes called "The Feet of the Humblest" (S), easy and suitable for any choir. The Schirmer Christmas Carol Annual is particularly good this year; it is edited by Gaul. Particularly beautiful is a Scotch carol. I sometimes use numbers from this series as solos; all are unison carols. There are two delightful new things for women's voices: Voyrich's "Lully Lullay" (G), in four parts, unaccompanied, and Marsh's "The New Moon at Christmas" (F) in three parts accompanied, pretty and easy. For men's voices there is Branscombe's "Hail ye Time of Holydays" (St). Any choir will delight in Dickinson's Basque Carol, "O Bethlehem" (G), one of the three or four best things of the season, with solos for a low voice and a duet for S-T. Mr. Lester has written a number of attractive new carols (G), the best being "The Lambs Are Asleep" and a "Cradle Hymn." Then there are three or four good new anthems:

Noble—"The Shepherd," S. (St.) Fine, rhythmical, easy.
Lemare—"What Sudden Blaze of Song," A. (St.) Pretty organ part, joyful finale.
Candlyn—"A Christmas Paean," SB. (G). Section for echo choir, but fairly easy and very effective.

Dedication at Wilkes-Barre, Pa.

A three-manual Möller organ in the new edifice of Westminster Presbyterian Church at Wilkes-Barre, Pa., was dedicated at the same time as the church building late in October. The instrument has an echo division of five stops. There are also tower chimes made by J. C. Deagan, Inc., at their Chicago factory.

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FARNAM RESUMES RECITALS

Monday Programs at Church of the Holy Communion, New York.

Lynwood Farnam's recitals at the Church of the Holy Communion in New York, which are a feature of the season's music in the metropolis, attracting especially both resident and visiting organists, will be resumed in December. They will be played every Monday evening during the month. The plan adopted in the past of occasionally repeating compositions which are new and especially interesting will be followed again this year.

Mr. Farnam's program Dec. 1 will be as follows: Passacaglia and Fugue, Daniel Gregory Mason; Idyl, Hope Leroy Baumgartner; Prelude on "Vexilla," E. C. Bairstow; Canon in B minor, Schumann; "The Reed-Grown Waters," Karg-Elert; Fugue in C sharp minor, Arthur Honegger; Scherzo from Second Symphony, Viëne; Pavanne, "The Earl of Salisbury," and "The Woods So Wild," Byrd; "Cortege et Litany," Dupre. The Honegger work will be repeated. It will be noted that the first two numbers are by Americans.

The programs to follow are announced as follows:

Dec. 8—Prelude and Fugue in C minor, Seth Bingham; Improvisation-Caprice, Joseph Jongen; "Symphonie de la Passion," de Maleingreau; "Rosace" ("Rose Window"), from "Esquisses Byzantines," Henri Mulet; Allegretto from Seventh Symphony, Widor; Finale in B flat, César Franck.

Dec. 15—Prelude-Chorale in B, Jean Marcel Lizotte; Scherzo from Eighth Symphony, Widor; "Angels," from Symphonic Suite (MSS.), Carl Ruggles; Prelude in D from "Twenty-four Pieces," Viëne; Communion, from "Messe Basse," Viëne; Prelude and Fugue in B major, Dupre; Prelude in D minor, Clerambault; "Carillon," Sowerby; Toccata in G major, Jepson.

Dec. 22—Chorale No. 1, in E major, Franck; "Carillons," Bourdon; Psalm-

Prelude, "Yea, Though I Walk," Herbert Howells; Intermezzo from Third Symphony, Viëne; "The Legend of the Mountain," from "Seven Pastels," Karg-Elert; Chiddingfold Pieces, Thomas F. Dunhill; Prelude-Improvisation on "O Come, O Come, Emmanuel" (MSS.), Arthur H. Eger-ton; Scherzo in E, Gigout; Fantasia on "Ein Feste Burg," D major, Reger.

Dec. 29—Fugue and Variations on the Christmas Song "Puer Natus Est," from "Symphony Gothique," Widor; Four Versets on "Ave Maris Stella," Dupre; "Ronde Française," Boellmann; Finale from "Symphony de Noel," de Maleingreau; Two Pieces from "Cathedral Windows," Karg-Elert; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Carillon-Sortie" in D, Henri Mulet.

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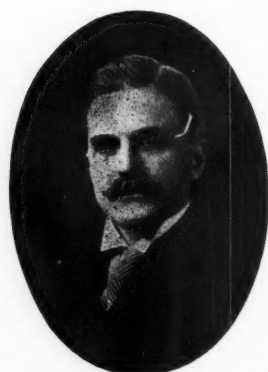
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HARRISBURG BODY GROWING**Meeting of Association Is Told of
Twenty Members Added.**

The monthly meeting of the Harrisburg Association of Organists was held in St. Stephen's Episcopal Church at Harrisburg, Pa., Nov. 3, with President Alfred C. Kuschwa presiding. The following organ numbers were played on the three-manual Möller organ: Adagio and Scherzo (Sonata 5), Guilman (played by Clarence E. Heckler, organist of the First United Brethren Church); Evensong, Johnston, and Offertoire in D minor, Battiste (played by Carrie Harve Dwyer, Market Square Presbyterian Church). This was followed by an informal talk by George F. Austen, organist of Grace Methodist Church. Mr. Austen spoke about "English Organs and Organists and Their Contribution to Organ Literature."

The chairman of the membership committee, William E. Bretz, reported twenty new members, making a total membership of sixty-six. A social hour followed the meeting with luncheon served by the social committee, Miss Odessa Kistler, chairman.

The next meeting of the association will be held in Zion Lutheran Church Dec. 1, and the speaker of the evening will be Miss Violette Cassel, organist of Stevens Memorial Methodist Church. Miss Cassel is a pupil of Clarence Dickinson, of New York, and will speak on "Music and Its Relation to Religion." Several prominent organists of the association will play.

Wismar Opens Memphis Organ.

Walter Wismar, organist of Holy Cross Lutheran Church at St. Louis, gave two recitals to mark the dedication of the Möller organ in Trinity Lutheran Church at Memphis, Tenn., Oct. 26 and 27. The instrument is a two-manual, with an echo division of four stops placed in the balcony. There is a total of twenty-six stops. The console is detached. In his recital Sunday evening, Oct. 26, Mr. Wismar played: Festival Prelude, "A Mighty Fortress," Faulkes; "Will o' the Wisp," Nevin; Largo, Handel; "Jerusalem, the Golden," Spark; "Suite Gothique," Boellmann. On Monday the program was as follows: Concert Prelude on a Chorale, Faulkes; "Marche Nocturne," MacMaster; "Onward, Christian Soldiers," S. B. Whitney; "Marche Russe," Schminke; Allegretto, Wolstenholme; Minuet in G, Beethoven; Toccata, Maily.

Own Works on Anniversary.

On Friday evening, Nov. 21, H. T. Huffmaster celebrated his fifteenth anniversary as organist at Trinity Episcopal Church, Galveston, Tex., by presenting at the church a program composed entirely of his own works. He was assisted by a mixed chorus of 150 voices, the Y. W. C. A. Glee Club, Trinity Church choir, Henry Wilkens, violinist; Mrs. Z. L. White, organist, and Miss Edith Hutchings, pianist. As Mr. Huffmaster is a native of Galveston, a great deal of interest was shown in the event. On the program for the recital Mr. Huffmaster included a number of poems by his father, which he has turned into tone poems.

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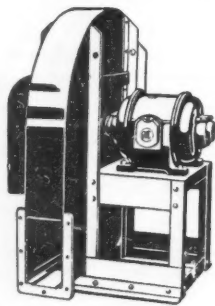
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The deal for this organ was negotiated by the Kansas City representative, S. W. Bihr, the specification being worked out by Mr. Bihr and Hans C. Feil of Kansas City. Mrs. Eisenstein is a pupil of Mr. Feil. She is president of the Moberly Music Club and organist at the First Baptist Church of Moberly.

On the night of Oct. 29 Mrs. Eisenstein held open house to musical Moberly and the organ was played for three hours in informal recital by Mrs. Eisenstein, Mrs. Reynolds of the First M. E. Church, Alex Mounce of the Central Christian Church, and George B. Kemp, Jr., of the Wicks Company.

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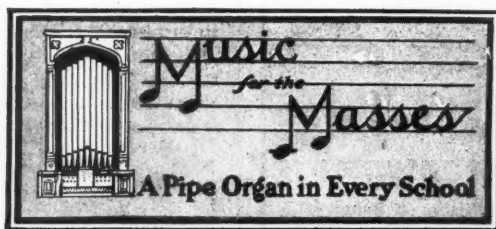
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EDDY RETURNS FROM COAST

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Clarence Eddy returned to Chicago late in November from his latest Pacific coast tour. He gave recitals in a number of cities, the principal appearances being at the Exposition Auditorium, San Francisco, on the municipal organ; at the Portland, Ore., Municipal Auditorium, and at Macky Auditorium, University of Colorado, where he played on the large college organ under the auspices of the Boulder Musical Society. The program presented at San Francisco Nov. 9 was as follows: Prelude and Fugue on B-a-c-h, Liszt; "The Bells of St. Anne de Beaupre," Russell; Third Sonata, Borowski; "Goin' Home," Dvorak; "A Southern Fantasy," Ernest F. Hawke; "Russian Boatmen's Song," arranged by Eddy; "Slumber Song," Lester Groom, Melody, Dawes; Londonderry Air, arranged by Coleman; Allegretto in E flat, Wolstenholme; "Grand Choeur Dialogue," Gigout.

Mr. Eddy received criticisms in the leading papers on the coast which indicate that the critics found his playing attractive in the highest degree.

This was Mr. Eddy's twenty-sixth tour to the Pacific coast to give recitals; and he has to his credit also twenty-six tours across the Atlantic to play in Europe—certainly an impressive record even for a man who has been ranked for as many years as has Mr. Eddy among the great artists of his day.

Plays for W. C. T. U. Jubilee.

William H. Barnes, organist of the Willmette Baptist Church and president of the Chicago Artists' Association, was organist at Medinah Temple, Chicago, Nov. 17 in an interesting pageant arranged to mark the golden jubilee of the W. C. T. U. Mr. Barnes played a number of appropriate selections on the large organ in Medinah Temple in connection with the pictures presented.

Grasse Has Church Position.

Edwin Grasse has assumed the post of organist of Pilgrim Congregational Church, New York. He gave a series of recitals in Portland, Maine, last summer, following which he went to Atlantic City to appear before the National Association of Organists, but an injury by an automobile there prevented this.

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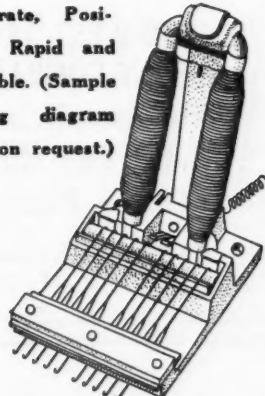


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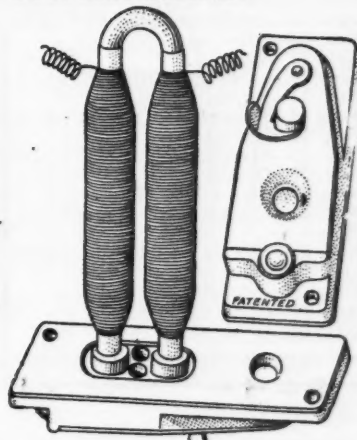
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and December to Appearances
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Edward Rechlin, the New York recital organist, known as one of the foremost Bach interpreters of the present day, is devoting November and December to an extensive concert tour. Mr. Rechlin has given his life to a study of Bach's organ music and believes strongly that Bach's works are understood and appreciated today when properly interpreted. He has been strengthened in this conviction by the large audiences which have listened to his programs and have been deeply impressed by them.

Among the dates scheduled by Mr. Rechlin on the present tour the following cities are included:

- Nov. 5—Hartford, Conn.
- Nov. 6—Syracuse, N. Y.
- Nov. 7—Buffalo, N. Y.
- Nov. 9—Saginaw, Mich. (Auditorium.)
- Nov. 10—Toledo, Ohio (Christ Cathedral.)
- Nov. 11—Detroit (Symphony Hall).
- Nov. 12—Ashtabula, Ohio.
- Nov. 13—Gary, Ind.
- Nov. 14—Mendota, Ill.
- Nov. 16—St. Louis, Mo.
- Nov. 17—Peoria, Ill.
- Nov. 18—Sedalia, Mo.
- Nov. 19—Kansas City, Mo.
- Nov. 20—Seward, Neb.
- Nov. 21—Omaha.
- Nov. 23—Albert Lea, Minn.
- Nov. 24—Clinton, Iowa. (Wartburg College.)
- Nov. 25—Chicago. (Medinah Temple.)
- Nov. 27—Lancaster, Pa.
- Nov. 28—Columbus, Ohio.
- Nov. 30—St. Paul, Minn.

- Dec. 1—Hibbing, Minn. (Auditorium.)
- Dec. 2—Mankato, Minn. (Bethany College.)
- Dec. 3—New Ulm, Minn. (Dr. Martin Luther College.)
- Dec. 7—Racine and Milwaukee, Wis.
- Dec. 11—Winfield, Kan.
- Dec. 12—Lindsborg, Kan. (Bethany College.)
- Dec. 15—York, Pa.
- Dec. 16—Martins Ferry, Ohio.
- Dec. 17—Marietta, Ohio.
- Dec. 18—Washington, D. C.
- Dec. 19—Pittston, Pa.

The following is an example of the programs played in these recitals: Prelude in D major, Seeger (1716-1782); Largo (Concerto in D minor), Wilhelm Friedemann Bach; "Jesus, Thou My Treasure" (request), Walther; Fugue in C major, Buxtehude; Improvisation; Chorale Harmonizations, "O Lord, How Shall I Meet Thee," "The Newborn Child This Early Morn," "Jesus' Suffering, Pain and Death," and "Christ Is Risen, Hath Conquered All," Bach; "Lord Jesus Christ With Me Abide," "Thy Mercy Grant, O Dearest Lord," and "In Thee Is Gladness," Bach.

Edward A. Hanchett is now at El Paso, Tex., having been appointed organist of the Palace Theater, which has a large three-manual and echo organ built by the Reuter Company.

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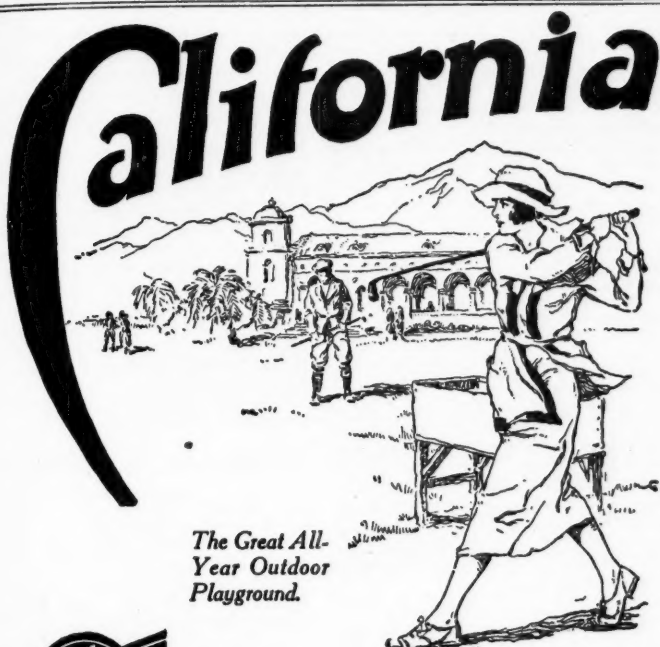
SEIBERT OPENS CASAVANT

Gives Recital at Trinity Reformed Church, Pottstown, Pa.

One of the outstanding events of the celebration of the 175th anniversary of Trinity Reformed Congregation, Pottstown, Pa., the Rev. Dr. J. Hamilton Smith, pastor, was the organ recital Oct. 23 by Henry F. Seibert of Holy Trinity Lutheran Church, New York City, and a popular recitalist with Pottstown musicians. It was appropriate for Mr. Seibert to dedicate the new Casavant recently installed in the church, not alone because he is a musician of great ability, but because he was one of the former organists of the church. The audience filled the church and 300 were turned away for lack of room.

The silent tribute paid the artist at the conclusion of his program was an evidence of the charm he wove around his audience by his playing.

Mr. Seibert's program was: Chorale Prelude, "Blessed Jesus, We Are Here," Bach; Andante Rustico-Allegro Vigoroso (Sonata Cromatica), Yon; "Christmas in Sicily," Yon; "Will o' the Wisp," Gordon Balch Nevin; "March of the Priests," Mendelssohn; "At Evening," Kinder; "The Music Box," Liadoff-Heinroth; Adagio and Allegro Vivace (Sonata 1), Mendelssohn; "Piece Heroique," Franck; Largo from "Xerxes," Handel; "Marche Champetre," Boex; "To the Evening Star" ("Tannhäuser"), Wagner; Vesper Hymn, Traditional; Minuet, Boccherini; Second Concert Study, Yon.



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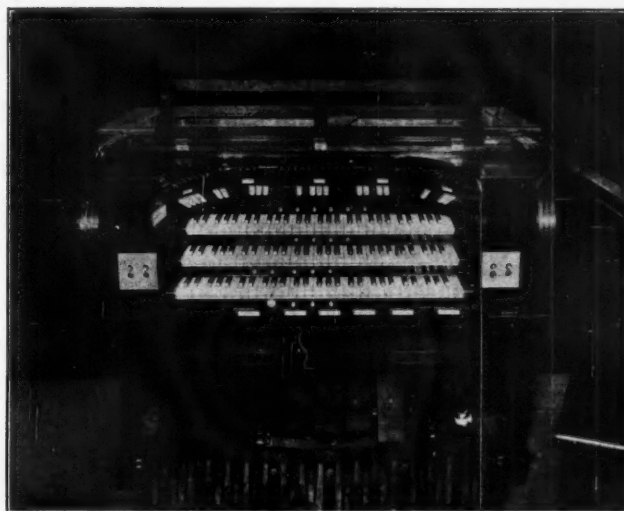
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Church Music: Its Purpose and Its Ideal

By WILLIAM S. BAILEY,
Wesleyan College, Macon, Ga.

Paper Read at Meeting of the Georgia Chapter
of the American Guild of Organists.

The purpose of music in church is not to entertain the congregation. It is constantly necessary to remind ourselves of this seemingly self-evident truth, because it is so often tacitly denied. Every week, when the question of the selection of music for the Sunday service comes up, what is the point of view most commonly considered? What will please the congregation? What will people like? How many clergy and choir directors ask themselves the more vital question, What will be acceptable before the throne of God?—since I take it that in theory at least the service of public worship is addressed heavenward. The fact that in so many churches the choir with the organ occupies the center of attention, singing while facing the congregation, is largely responsible for the false estimate of so many people as to the true function of "church" music. The theater is the place for entertainment.

The purpose, and the only legitimate purpose, as I conceive it, of music in church, is as a means of worship—a means of communication between man and God. Not only do we speak to God through music, but He oftentimes touches the hearts of men through music. It is consistent with our opinion of Deity to suppose that He would use only the best, and the musician acts as a minister of God in this matter; and his responsibility is great.

In our efforts to reach an ideal conception of the true office of music in Christian worship, wherein the purpose of music would seem to be most faithfully carried out, let us consider the service of public worship as a single act or unit, just as a drama is a unit, or any other thing which must be done decently and in order. It is easy to see that the use of the fine arts therein would be a matter of supreme importance. It is said that art is the embodiment of beautiful thought in sensuous form. Now it is taken for granted that the thoughts and aspirations of the religious life are the most elevated of which man is capable; and herein is the key to the fact that it was under the patronage of the church that all the art forms were brought to their acme of perfection. It is an interesting fact in history that Christian art reached its apex during the time when the service of the holy communion was the chief act of public worship on every Sunday and other holy days; and that a rapid decline in creative art accompanied the neglect (and in some places the almost complete disuse) of that service.

In considering the service as a definite act, then, or a unit, first, we will find a suitable place for the rendition or performance of the same and we will therefore enlist the aid of the sublime art of architecture—"frozen music," as Schelling and Goethe speak of it. Behold the Gothic cathedrals of Europe and those now building in New York and Washington, standing through the ages a constant witness to the faith in outward form and decoration, involving the use of the sister arts, sculpture and painting. One instinctively makes an act of adoration in such a place, whether there is a "service" going on or not.

And in the use of literature in the service of religion there is produced the Bible, which stands at the head of the list in any language into which it may be translated, by reason as much of formal structure as of sublimity of thought-content; also the great liturgies of the various branches of the church, embracing, as they do, so much quotation and arrangement of the Scripture in teaching the truths of religion throughout the Christian year, and the wonderfully inspired and inspiring prayers which have been handed down to us through the ages. Other forms of literature might be

cited, but would be beyond our present range.

Seeing, then, that all the arts may become channels of communication with the divine life, when rightly used, and faithfully, it is not surprising to find the art of music occupying an appropriately prominent place in our ideal service, music being commonly admitted to be the very noblest of the arts. We must, of course, be careful not to over-emphasize the value of this art in worship, as if without music worship were impossible. We could worship God without a building to do it in, but in ordinary circumstances we would hardly consider this an adequate reason for not erecting as costly and beautiful a church as possible. We could worship God without statuary, without paintings, and without stained-glass windows; yet all these things have their proper, though subordinate, function as means of worship—as helps to inspiration.

The early Christian hymns and canticles were sung without accompaniment, partly because of the persecutions during the first centuries and the difficulty of having instruments in the meeting places, but mainly because of the association in the minds of the early Christians of instrumental music with the more or less obscene rites of pagan worship; and from the Greek or Eastern branch of the church, today, instruments are still barred.

Our own modern musical development follows the progress of the western, or Roman, branch of the church, and we find that from the fifth century on the organ, an instrument of pipes, mechanically blown, has been the chief instrument for the accompanying of public worship, although the use of other instruments is not forbidden. When, in the sixteenth century, instruments were liberated from their hitherto subordinate task of furnishing a mere accompaniment to the voices, it was in St. Mark's Church, Venice, that instrumental music as a distinct branch of the art was born.

And now the thought occurs to me that the preludes and postludes which are usually in the form of organ solos are to be considered as having a true and lawful place, not before and after, but in the service. In other words, our ideal service properly begins with the first note of the prelude, which is played to the glory of God as part of the great act of worship, and the service is not over until the organist leaves the console.

There is no reason why the prelude should always be of the soft and sickly kind. Such things do not induce the mood for worship, but rather quite the reverse. There is no reason why the postlude should be always loud and noisy, "blowing the people out of church," as one organist friend of mine calls it. The custom of starting up a noisy gabble of gossip in the house of God immediately after the blessing is being discontinued in the centers of civilization and the people are coming more and more to see the real benefit of arriving in time for the prelude and remaining seated while a suitable postlude is being played, and then going out quietly. Both prelude and postlude should be chosen with the idea of reflecting the spirit of the service which comes between.

Then there is the organ recital in church, upon which I like to look as a distinctly religious function. The versatility of the instrument is demonstrated, of course, but this is not the chief reason for the recital. The virtuosity of the performer is displayed, but this is not the real purpose of the recital any more than the display of rhetorical power in the case of an eloquent sermon. These are but means to a greater and a higher end, the delivery of the message peculiar to the "king of instruments," the music itself. Dim lighting and silence are the ideal conditions for the organ recital. To permit clapping of the hands in applause is to spoil the effect of the music and makes of the Temple of the Most High a music hall.

As sculpture and painting are combined with architecture, so do we find literature and music combined in the following parts of our ideal service:

First, in the intoning of the prayers.

The practice of intoning the prayers which prevails in the larger part of the Christian church—including the Greek, the Roman and an increasing number of the Anglican—proceeds from the idea that we should address God in a somewhat different tone of voice from that used in ordinary human intercourse. The intonations follow the natural inflections of the voice, as any pure recitative must, adding a touch of solemnity and impressiveness which mere reading, however elocutional, or mere extemporaneous prayer is powerless to impart. The size of the large churches and cathedrals offers another good reason for intoning, since the carrying power of the singing voice is so much greater than that of the speaking.

Second, we have the Psalter, Christian music, like the Christian religion itself, is of Hebraic origin; and the church took over bodily the official hymns of the earlier dispensation. These have been sung antiphonally, following the ancient traditional manner, since the second century. The parallelism of phrases which is the characteristic of Hebrew poetry makes them especially suited to responsive, or antiphonal, singing, dividing the singers into two groups which answer to each other, thus:

A. The earth is the Lord's and all that therein is;
B. The round world and they that dwell therein.
A. For He hath founded it upon the seas;
B. And established it upon the floods, etc.

That the Psalms should properly be sung goes without saying, and there is no more consistency in the popular practice of simply reading them than there would be in merely reading any of the other hymns. It is true that we have lost the original tunes, but the Gregorian plainsong is perfectly adapted to them, whether we use the Latin or English versions, and, being a unison chant, is the very thing for congregational use.

The third union of literature and music in this connection is in the hymn. The earliest hymns were not metrical and many fine examples are still in use, such as the "Te Deum," the "Gloria in Excelsis," the "Magnificat," and so on. The majority of hymns in popular use, however, are metrical, and it is interesting to note in passing that the rhythmic structure of our metrical hymns, as of all metrical poetry, in fact, has been borrowed from the dance. This need not be so shocking as may at first appear, if we remember that many sublime things have had humble beginnings, as, for instance, English literature in Caedmon's stable.

The hymn may be considered as the peculiarly congregational address to God. Hymns are not sung for the mere fun of it, or for lung exercise; they are the people's own special part in the service of prayer and praise.

I pause here to say, parenthetically, that the jiggy, jazzy tunes of the so-called gospel songs have no place in a service of divine worship, but detract from reverence. They are an abomination to the Lord, and to an intelligent congregation. In any case let us guard against the use of such music for the children of our church schools. The cultivation of good taste in music is just as essential as the cultivation of good morals, and must be begun with the young. We cannot teach them cheap music as children and expect them to want to sing anything else as adults. Natural law is too strong.

The hymns to which I refer in our ideal service are of the type that proceed from the pens of such writers as Dykes, Barnby, Redhead, Smart, Sullivan, Mason and the rest. The organ duplicates the voice parts, merely supporting the voices and leading them at the same time. We do not accompany congregational singing in the same way we do a solo, by letting the singers take the lead. This method would result in the dragging which is so fatal to the sense or thought content of the hymn. Left to its own devices the average congregation will drag a hymn so as to destroy its significance. There should be, I take it, as much meaning, as much sense, in the hymn singing as in the prayers and the sermon.

Singing hymns at the correct tempo is the best means of preserving the sense—that is, fast enough to allow one breath to a line, in usual cases; at most, two breaths to a line.

The sense being preserved, the expression takes care of itself. Efforts toward fine points of dramatic expression in congregational singing are absurd and altogether misdirected. So, except in unusual hymns, such as Dykes' tune to "Lead, Kindly Light" (which, by the way, is utterly unfitted for congregational use) and others of like character, I do not pay any attention to the dynamic signs sometimes found at the beginning of every line or so, one line soft, the next loud, the next something else. It disturbs the people and they will not join in so heartily.

Too careful attention to phrasing need not be given in congregational singing. Lifting the hands from the keyboard between the lines, whether there is a comma there or not, is a help in keeping together, and does not interfere with the sense. Metrical hymns are not to be sung in an elocutionary manner.

One or two examples of bad form, which one is glad to note are rapidly disappearing, are:

1. The practice of giving the sopranos a starting note, either at the beginning of each stanza, or even only of the first. It is unnecessary and disconcerting, rather than helpful.
2. Cutting stanzas is disrespectful to the author of the hymn, and ought not to be indulged in except for the most urgent reasons.
3. Organ interludes between stanzas are not in good taste.

To return to our consideration of the ways in which literature and music are combined for church use, we have the larger art forms such as the anthem, the cantata and the oratorio. These have a legitimate place in the act of worship, but trained singers are necessary, and so we have the choir. The function of the choir is not to replace the congregation, or to do the worshipping for it, but to serve as the mouth-piece of the people in offering to the Lord musical works of art which are sacred in character. The office of the chorister, like that of the organist, is a high and a holy one. I commend the devotion of the volunteer choirs throughout the land, who, realizing their special duty as well as precious privilege, use their talents freely to the glory of God in His temple. And I would venture to state that the spiritual life of any parish is bound to thrive where those who take active part in the services are themselves members of the parish, having its welfare close at heart. But I see no objection to engaging professional singers where local circumstances warrant it, although this is a phase of the subject which we need not go into at this time.

As long as the singers keep in mind the noble character of their calling all is well, but when desire for vocal display or other unworthy motive, such as attracting the crowd, leads them to borrow grand opera tunes adapted to sacred words, as is too often done right in our midst, I tell you some answer will be required at the Day of Judgment for such a profanation of the sanctuary. For even if, as some Biblical scholars suppose, the titles of some of the Psalms of David refer to familiar secular tunes to which they were to be sung, that does not constitute sufficient extenuation for such a flagrant offense against good taste, not to say sacrilege. There are other things which were done in Biblical times which we have no intention of imitating today. Let this be one more such. A tune which is associated in the minds of the people with a worldly subject matter is not purged of this association simply by being sung to religious words. The suitable and worthy contributions of musical composers is unlimited and it is utter folly to seek to excuse the offense by saying that "we do not want the devil to have all the good music."

Dignified and solemn music such as is inevitably associated with reverence is not necessarily mournful or depressing, but, on the contrary, exalting and inspiring in effect. While not intended

to be entertaining, and while addressed in the first place to God on high, its appeal as art does address itself automatically, though indirectly, to our sense of hearing, just as the building and its decoration does to the sense of seeing, the flowers and incense to the smelling, and so on; so that we worship God with the physical as well as the intellectual and spiritual sides of our nature. The influence of music, the right kind of music performed in the right way, is elevating, not only upon those who listen, but also upon those who take part.

So one might say that worship is a sort of fine art, in which all the arts contribute their special parts in making up the perfect, ideal whole. Surely nothing less than that which is as beautiful, as nearly perfect as human ingenuity can desire, is worthy of being offered to the Deity.

If there is one place today where we must cling to our ideals, often in the face of ignorance and prejudice in high places, it is in the matter of church music. You know yourselves, as organists, that your work is in a manner missionary work, and it has all the dark and discouraging features of such work. But it has its encouraging side, too, and its own satisfaction for those who love it. The signs of the times are hopeful. A reawakening to an appreciation of the beauties of the classical and the mediaeval is going on with increasing momentum in all branches of the Christian church and I understand it to be the high object of this Guild of ours to lead in the revival of pure "church" music.

WHAT THEY ARE PLAYING

Statistics of compositions played by organists, based on the recital programs published in The Diapason, as prepared by Charles Carson Bonte, who has in the past prepared similar interesting figures, show the following for the October and November issues:

OCTOBER.

Boatmen's Song on River Volga, arranged by Eddy; 4 programs.
"Will o' the Wisp," Nevin; 4 programs.
Toccata, Fifth Symphony, Widor; 4 programs.
"Suite Gothique," Boellmann; 3 programs.
"Meditation à Ste. Clotilde," James; 3 programs.
Triumphal March from "Aida," Verdi; 3 programs.
"Echo," Yon; 3 programs.
"The Swan," Saint-Saens; 3 programs.
Toccata and Fugue in D minor, Bach; 3 programs.

NOVEMBER.

"Ave Maria," Schubert; 10 programs.
"Romance sans Paroles," Bonnet; 7 programs.
Largo, Handel; 7 programs.
Largo ("New World" Symphony), Dvorak; 6 programs.
Chorale in A minor, Franck; 6 programs.
"Piece Heroique," Franck; 6 programs.
"Will o' the Wisp," Nevin; 6 programs.
Toccata and Fugue in D minor, Bach; 5 programs.
Passacaglia in C minor, Bach; 5 programs.
"Evening Song," Baird; 5 programs.
"The Bells of St. Anne de Beaupre," Russell; 5 programs.

In the November number it was shown that thirty-five works of Bach, thirteen by Yon, thirteen by Guilman, twelve by Wagner, eleven by Kinder and nine by Vienne were played. In October Bach was represented by twelve compositions, Bonnet by nine, Wagner by nine, Guilman by eight, Vienne by six and Gordon B. Nevin by six.

Maitland at Impressive Service.

A unique service or recital was given at Rajah Temple, Reading, Pa., Sunday afternoon, Nov. 16. The beautiful Shrine Temple with its fine four-manual Austin organ was filled to the doors with about 3,000 people. Potentate George F. Eisenbrown opened the service by leading the audience in the singing of familiar hymns. The people in Reading know how and evidently like to sing, as there were times when the organ, played by Noble William McGowan, organist of St. Barnabas' Church, was almost drowned out by the volume of the singing. Prayer was offered by the Rev. J. S. Heisler, after which Rollo F. Maitland, concert organist, of Philadelphia, played four numbers with fine interpretation: Overture, "Merry Wives of Windsor," Nicolai; Adagio in A minor, Bach; Caprice,



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"The Brook," Dethier, and "Indian Summer," Victor Herbert. The Twenty-third Psalm was recited by the audience. An eloquent address was delivered by the Rev. Charles H. Meade of Denver, bishop of the Methodist Episcopal Church. Again the audience, led by the potentate, sang hymns. Mr. Maitland played the "Hallelujah Chorus" of Handel with such vigor and joyousness that all who heard were sure that Mr. Maitland is the "organist with a soul." He closed the program with the "Invitation to the Dance," Weber; Minuet, Boccherini; "The Bells of St. Anne de Beaupre," Russell, and the Second Hungarian Rhapsody, Liszt. The fact that very few left before the closing number was evidence that the playing of Mr. Maitland can hold his public after sitting for nearly two and a half hours.

Scholarships Are Awarded.

The free scholarships at the Guilman Organ School this season have been won by William Turner, New York City; Caroline Hemmrich, Brooklyn; Robert W. Morse, Nyack, N. Y., and Bernice Kelsey, Hackettstown, N. J. These scholarships are provided annually by Mr. and Mrs. Philip Berolzheimer. City Chamberlain Berolzheimer has again secured seven sets of seats for each concert to be given by the Boston Symphony Orchestra in New York. The students win these seats by merit. The school has reopened with a full quota of students, and a waiting list for Dr. Carl, whose master class resumed its sessions at the opening of the fall term. The classes of Clement R. Gale, Warren R. Hedden and Willard Irving Nevins are unusually large this year.

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RECENT NEWSPAPER CRITICISMS:

San Francisco Chronicle, Nov. 10, 1924.
—Organ Recital Thrills. Clarence Eddy, Dean of Players, Heard by Audience of 4000. By Ray C. B. Brown. Clarence Eddy, dean of American organists, was heard by approximately four thousand music lovers in a recital yesterday afternoon in the Civic Auditorium. It was the first of the series of free recitals offered by the municipality, and was prefaced with introductory remarks by Supervisor J. Emmet Hayden.

Always generous and helpful in his attitude toward contemporary composers, Eddy has never failed, in my experience, to include new works in his programs. This time was no exception to his custom, and we heard, for the first time here, Felix Borowski's third sonata and a "Slumber Song" by Lester Groom. The sonata of the Chicago composer is a finely written work and deserves a permanent place in the repertoire of organists.

The themes are melodious and the harmonization is conservatively modern. The first movement, an "Allegro Con Spirito," has piquancy in both themes and treatment. The intermezzo is of pastoral character, appealing in its genuine sentiment and poetic phrasing. The andante has a thoughtful cast, in contrast with the closing "Allegro Brillante," which has the note of jubilation ringing in its measure.

Eddy's mastery of organ technique combines the surety of admirable musicianship with the brilliance of the virtuoso.

The eloquence of his playing is both poetic and philosophical in its implications and he is to me what he has always been—the Robert Browning of the organ.

San Francisco Examiner, Nov. 10, 1924.
By Redfern Mason. There were some three thousand people in the Auditorium to listen to Mr. Eddy. It was a free recital, and that always means a fidgety audience. All the time there was coming and going. If people paid for their seats, they would remain in them, and not be disturbed by casual loungers who really have no love for music.

Mr. Eddy played masterfully. The Nestor of organ music has an admirable understanding of the genius of the instrument. He is at once daring and law-abiding, a brilliant soloist and a faithful guardian of the good tradition of organ-playing.

He gave us a varied program, including a new sonata of Felix Borowski that is a genuine contribution to the literature of the instrument—organic, masculine, melodious. Ernest Hawke's "Southern Fantasy" makes excellent use of familiar airs.

The organist's own arrangement of the "Russian Boatmen's Song" is attractive by reason of its well-contrasted antiphonies. The "Derry" air—not London-derry, please, Mr. Eddy; it existed before Derry and any affix to its name—gave much pleasure, and so did the fine "Choeur Dialogue" of Gigout.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Nov. 21.—A complimentary dinner was given by the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. in honor of Henry Willis Nov. 6 at the Normandie Hotel. It was a notable gathering of organists and organ builders, nearly all of the large firms being represented.

The occasion was most informal and intimate. Dr. John McE. Ward acted as toastmaster. Mr. Willis criticized the lack of sufficient upper partials in most of the organs he had examined. He was not impressed with our church architecture, likening many of the buildings to "enlarged drawing rooms" oversupplied with carpets, curtains, stuffed seats, etc., all of which destroyed resonance.

Dr. Ward exhibited a program of the opening recital at St. Augustine's Catholic Church dated May, 1869, which stated that "the electro-magnetic action was introduced in this organ for the first time in this country by the builders, Messrs. Stanbridge Brothers of Philadelphia." This claim astonished the builders present and also proved that Stanbridge Brothers were the pioneers in electric action.

Senator Emerson L. Richards of Atlantic City spoke of a recent visit to the Roosevelt organ at the Garden City Cathedral, giving details of the construction plan of this instrument. In the course of his remarks he stated that "a portion of the tower organ was so located as to be heard on the church lawn." Thus Roosevelt first had the idea of "the open-air organ."

R. P. Elliot of the W. W. Kimball Company said that the English builders had developed the pneumatic action to its present perfect condition, much superior to that in the United States, and that runs of 100 feet were successfully made in that country, while here thirty feet was considered the limit of effectiveness. Other organ men who spoke were C. C. White of the Estey Company; Oliver Culley, and Mr. Till, in charge of the Wanamaker organs.

The music at the Church of the Redeemer, Bryn Mawr, under the guidance of Uselma C. Smith, is assuming notable importance in that community. The programs of both organ and choir selections display a cosmopolitan taste, their rendition shows careful preparation and the large audiences prove their appreciation by their repeated presence. A few of the compositions during November are: "There Shall Be No Night There," D. D. Wood; "The Lord Bless Thee," Leopold Damrosch; "Into the Woods," Noble; "Souls of the Righteous," Noble; "Thou Knowest, Lord," Beach; "Rest in Peace," Schubert.

C. Walker Wallace gave a radio recital on the Wanamaker organ Nov. 26. The "Pilgrims' Chorus," from "Tannhäuser," was particularly satisfactory to radio fans.

The twenty-fifth anniversary of the dedication of the organ in the Second Baptist Church was the occasion on which George Alexander West gave a recital Nov. 15.

Miss Elsie Tresselt gave a recital

Oct. 26 at Christ United Evangelical Church, with the assistance of the choir. Noteworthy selections were: "Gloria in Excelsis," Concone; "I Will Extol Thee," Costa; "Unfold, Ye Portals," Gounod; "But the Lord Is Mindful," Mendelssohn.

A series of four organ recitals was given on the large Austin in the First Presbyterian Church, Germantown, as follows: Nov. 9, Edward R. Tourison; Nov. 16, Stanley Addicks; Nov. 23, Dr. Alexander Russell; Nov. 30, Rollo F. Mailand. These events, occurring at 4 p. m., Sundays, attract large audiences.

"The Prodigal Son," by Debussy, was sung by the choir of St. Paul's, Overbrook, Henry G. Thunder, organist, Nov. 2.

Under the direction of W. Lane Hoffner, a program selected from the works of Mendelssohn, including the motet, "Hear My Prayer," was sung at Grace M. E. Church Nov. 2.

Henry Gurney has assumed charge of the music in the Collingswood Presbyterian Church and is elaborating the musical features there.

The pastoral feast of St. Clement's Church includes in its celebration elaborate musical services; in fact, the most elaborate and artistic in the city will always be heard here at these occasions. Saturday evening the first vespers of St. Clement, bishop and martyr, was sung by the choir, with additional accompaniment of trumpets, trombones and drums. This service is under the auspices of the Pennsylvania chapter of the A. G. O., conducted by Henry S. Fry, dean of the chapter and organist and choirmaster of the church. Sunday, Nov. 23, the feast of St. Clement, the mass was Silas in C. Needless to state that the church was thronged at both services.

Ernest MacMillan of Toronto will be the guest recitalist at the first recital for this season given by the A. O. P. C., at St. Clement's, Nov. 26. Dr. MacMillan was in the English army during the war and was captured by the Germans, spending many weary months in a prison camp. To while away the time he prepared his thesis for the degree of musical doctor and on his release was successful in attaining the goal.

The Camden, N. J., chapter of the N. A. O. held a meeting Nov. 17 at Centenary M. E. Church. Dr. Ward, president of the A. O. P. C., gave a lecture on "Electric Action."

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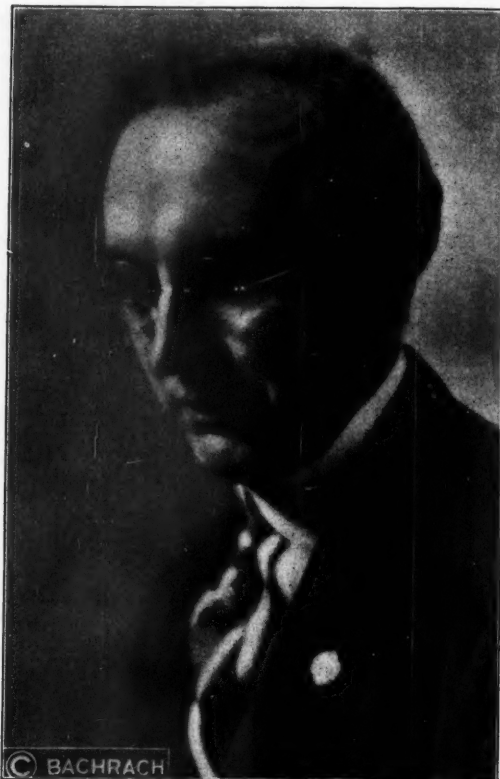
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ANTHEMS of Today

By HAROLD W. THOMPSON, Ph. D.

The Diapason has published, in the form of a booklet of 32 pages, the results of a carefully conducted questionnaire among prominent organists and choirmasters in all parts of the United States, undertaken by Dr. Thompson, a member of the faculty of the State College for Teachers at Albany, N. Y., organist and director of music of the First Presbyterian Church of Albany, and the contributor of a valuable monthly choir department in The Diapason for more than six years.

Dr. Thompson made his compilation as the basis for a paper read at the convention of the National Association of Organists at Rochester, N. Y., in September, 1923. Afterward the results, with the vote in detail and complete lists of the anthems declared favorites by the leaders in church music in this country, were published in The Diapason. These lists, revised and amplified, with interesting comment, in addition to a list of the men and women whose votes were received, form the contents of the brochure.

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OPENS ORGAN IN ST. LOUIS**Galloway Plays Three-Manual Kilgen in Zion Evangelical.**

Charles Galloway gave a recital at Zion Evangelical Church in St. Louis Oct. 29 to mark the public opening of the memorial organ, an instrument of three manuals built by George Kilgen & Son, Inc. Mr. Galloway played a program which included: Sonata in the Style of Handel, Wolstenholme; Gavotte, Martini; "The Brook," Dethier; Rural Sketches, Nevin; Fanfare, Lemmens; "Christmas Bells," Lemare; Scherzo, Hoyte; Toccata in F, Crawford.

Following is the specification of the new organ:

GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Philomela, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Flute Octavante, 2 ft., 61 notes.
Tuba, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 notes.
Chimes (Deagan's Style A-G to G), 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Viol d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violina, 4 ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Fagotto, 16 ft., 97 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion Dolce, 4 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Bass Flute (Tenor), 16 ft., 61 notes.
Open Diapason, 8 ft., 73 notes.
Violoncello, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Quintadena, 8 ft., 73 pipes.
Dolce, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Fugara, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe (synthetic), 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Chimes (from Great), 25 bells.
Harp (prepared for in console), 37 resonators.

PEDAL ORGAN.

Open Diapason (Resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bassoon, 16 ft., 32 notes.

Death of Edward T. Remick.

Edward T. Remick, composer and organist, died Nov. 2 at his home near Smithfield, Va. Mr. Remick was born at Chelsea, Mass., in 1852, and moved to Virginia at the time of the Jamestown Exhibition in 1907, after which for a number of years he was organist

at St. John's Episcopal Church, Hampton. Then he moved to Newport News, where he taught music and acted as organist at St. Paul's Church. From 1884 to 1907 he was in Detroit, where he was organist successively at St. John's Church, Trinity and Grace Church, and also organized and conducted the Euterpe Club and Euterpe Quartet. He is survived by his widow and one son.

Frank Parker as Director.

Frank Parker, formerly of Chicago, but now head of the vocal department of the Utica, N. Y., Conservatory of Music, director of the music at Park Baptist Church and conductor of the Lyric Club of Utica, has been engaged as director of the Choral Society of Sherrill, N. Y., one of the largest and best known choruses in that part of the state. Mr. Parker begins his work at Sherrill Dec. 1.

Service of Works by Negroes.

N. Lindsay Norden, organist and director at the Second Presbyterian Church of Philadelphia, always has interesting and extraordinary things to offer at his musical services. On the evening of Nov. 16 he gave a service of music by negro composers, with the assistance of Frederic Cook, violinist, and Vincent Fanelli, harpist. The opening number, for organ, violin and harp, was a "Song," and the first anthem was "Deep River." Dett's "Listen to the Lambs" was the second anthem. The Magnificat was by Coleridge-Taylor.

Mrs. Mabel Hamer, a pupil of Dr. Ray Hastings, has just been appointed organist of the Pico Heights Methodist Church, Los Angeles, Cal.

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Taking the Examination of the Royal College

Organist Writes Interestingly of the
Tests for the Fellowship Degree
in England.

By ALFRED E. WHITEHEAD, Mus. D.

[Dr. Whitehead is organist and choir-master of Christ Church Cathedral, Montreal, and one of the most prominent organists of Canada. He passed the fellowship examination of the Royal College of Organists of England last summer with the highest honors. As reported in the September issue of *The Diapason*, he was one of four candidates among sixty-one who passed the tests and he carried away the Carte de la Fontaine prize (first place) in the organ playing section.]

The editor has asked me to write something about my time in England during the past summer. As a matter of fact, my visit to my home country was a personal, rather than a musical, one, as my main purpose was to show my Canadian wife and bairn, who saw England for the first time, something of the famous places, its beautiful countryside, and the scenes among which I spent my earliest years. However, as I was able to consummate a long-cherished project, the examination for F. R. C. O., and as there are many organ students in America today who have on their programs the examination of the American Guild or the Canadian College, it may be as well to write briefly about my impressions of the London examination.

To begin with, we sailed from Quebec on June 12, in the very good company of Emory L. Gallup, who had just received word of his appointment to Fountain Street Church, Grand Rapids, and he was full of enthusiasm regarding the wonderful new church and the equally wonderful Skinner organ. He was looking forward to an inspiring time there, and I have no doubt that a man of his splendid ability and attractive personality will more than make good in this, one of the greatest opportunities America of today can offer.

We landed on June 19. The theory examination was on July 8, and the playing two days later. I managed to get some practice between our sight-seeing trips, but it will easily be believed that I was getting out of condition before the time came for me to go up for the examination. The regulations of the Royal College of Organists allow candidates to become acquainted with the college organ beforehand, and I had two brief practices in the closing days of June.

I will speak of the theoretical examination first. This was on Tuesday, July 8, in two sections—morning from 10 to 1:30 and afternoon from 2:30 to 6. Through an unfortunate accident, I arrived at the college forty minutes late for the morning session and this made it necessary for me to lose no time during the morning.

As perhaps your readers know, there has been a complete revision of the theoretical requirements for both the associate and fellowship examinations. For the fellowship the old style academic counterpoint is no longer wanted, and instead so-called "free" counterpoint is set. In July this took the form of a melody to be harmonized for organ, the first bar being worked so as to show the style required. It was a good question, calling for some taste and mastery of "style" for its execution. As an alternative a short motet could be written on given words, the opening "point" also being given. I chose the former, as I was very late in starting, and knew that the regulations would not allow an extension of time in order to make up for my late arrival.

With regard to the fugue question, this is no longer to be always an exposition "for voices or organ," as before, but may be (a) an exposition, (b) a modulating episode, (c) the concluding section of a fugue, introducing a stretto. I had to write a concluding section (with stretto) for string quartet on a given subject. I spent fully two hours on this, introducing—I think—three strettos, and on the whole I was fairly pleased with it. The

questions on choir training, history (1650-1750) and analysis (Beethoven's Fifth Symphony) were easy, but I had to answer them very briefly.

One of the more recent innovations in these examinations is the ear test. This—or these, for there are two—is a very good departure, and proper preparation will do much to make the work on the written tests much more musical. It is surprising how few theoretical students can really hear what they write! The first ear test is a passage of four-part chords, to be written from dictation. This was played three times. It was very easy. The next ear test was not so easy, and though it was played four times, I left it in an unfinished state. It was a passage in two melodic parts, four long bars in length, and as it was played in a manner as nearly as possible devoid of accent, it was a most confusing—flabby, spineless—thing to listen to. I am sure that had a student played it in the same inane manner, the performer on this occasion—one of the examiners, I conjecture, but unknown to me—would have criticized him severely.

The next question was a short passage in piano score to be orchestrated (for small orchestra—another innovation—strings, one flute, oboe, clarinet, bassoon, two horns and drums—I write from memory, but think this is the scoring). This worked beautifully, and was a real pleasure to do. The passage—written for the occasion, I believe—was charming music, eminently suitable for the purpose, and the whole question was a delight.

Another departure was the setting of an "outline" for the string quartet work, at times part of the melody, or of the bass, or of an inner part. The phrases given were suggestive, and made for a musical result. Still another innovation was the last question, which took the form of a song for soprano, with piano accompaniment. I spent more than two hours on this question.

At the end of the day I was almost certain that my work, although it would present some defects, was up to the standard required. This was a very different frame of mind from that I enjoyed after the playing examination. I was terribly nervous, and owing to the unusual heat my hands perspired freely. The attendant at the organ, whose duties were to place the several test pieces upon the music desk, and to turn the pages—not to assist in registration—was gentlemanly and considerate in the extreme, and his quiet, unobtrusive movements helped materially to lessen the nervous strain.

The pieces came first. They were the Wedge Prelude and Fugue (E minor), by Bach; Canon in B minor, Schumann; Andante in F, from Mozart's Sixth Quartet, arranged by Best. Only a comparatively small portion of each was required. In my case, the Bach and Schumann went well, but the Mozart, which is not at all difficult to

play, was an awful mess. I am glad to say I have never disgraced myself in quite the same manner at any church, but as I said to the attendant afterwards, I would rather play a thousand recitals than one examination.

By the time the various score-reading and sight playing tests came along, I was almost steady, and they passed off without any great mishap.

With regard to the pieces set—all by "dead Germans," to quote W. T. Best—I am of opinion that a better selection could be made. In such an important examination as this at least one English composer should be represented. This has often been the case, I know, but it should invariably be so. With such splendid music as that by Bairstow, Howells (who has written what is probably the finest group of modern times in his op. 17 and 32), Harwood, Stanford and others, there is no lack of excellent material. And there should be no organ arrangement. I feel strongly about this. About ten years ago I wrote for *The Diapason* an article rather pretentiously styled "The Ethics of Transcribing," in which I lauded the organ arrangement. I have changed my views since then, and some day may present a very different case to your readers. Franck, Widor, Vierne, Jongen, Bach, Rheinberger, Reger, Karg-Elert, the Englishmen I have already named, and some promising Americans have made it unnecessary to look to orchestral or pianoforte literature for organ material, except on rare occasions. The organ arrangement has become a curse, and I think England has been largely to blame in this respect; she has certainly contributed most to the literature of organ arrangements. I thought I noticed signs during the summer that many of the younger generation of organists are turning away from the arrangement and are playing more Bach, Franck, etc. I trust that the movement will grow, and that we shall hear less of the "1812" Overture, the "Magic Fire" Music and the "William Tell" on our noble instrument.

I think I have written at more than sufficient length about the examination. I will add just a few words about the function at which the diplomas were presented. The chief feature at this was an admirable recital by Harold Darke, organist of St. Michael's, Cornhill, London. It is no easy matter to play at close range before an assembly of organists—the hall was crowded—and Dr. Darke said afterward that it was quite an ordeal, but the playing was the authoritative, impeccable performance I had been led to expect. In speaking with him afterward I was disappointed to learn that the promise of an organ recital tour in America by him would not materialize. This is to be regretted, for Americans would be more than eager to hear such organists as Darke, Ley of Oxford, G. D. Cunningham, and those giants Alcock and Bairstow.

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His advertisement appeared in the September *Diapason*. On September 15, in answer to an inquiry from this office as to whether the advertisement should be repeated in the October issue, he wrote:

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Nov. 20.—The principal event of November in the matter of organ news was the dedication of the Skinner four-manual organ at the Boston City Club. This dedication occurred on Armistice Day, Nov. 11, when, besides able addresses, there was music by the City Club Glee Club under the direction of Frank H. Luker, organist and choirmaster of the Congregational Church, Wellesley Hills, and accompanist and organist for the Handel and Haydn Society, which sang a chorale ("Now Let Every Tongue") by Bach, and "Laudate Dominum" by Converse. William E. Zeuch, organist and director at South Congregational Society, played "Pange Lingua," Bairstow; "In Memoriam," Nevin; Scherzo Pastorale, Federlein; "Kammenoi Ostrow," Rubinstein, and "Marche Marocaine," de Meyer. The final number was extraordinary and most effective.

Nov. 13, assisted by the same glee club, Mr. Zeuch gave another organ recital. The organ solos for the occasion were: March from "Tannhäuser," Wagner; Fantasie in E flat, Saint-Saens; "The Musical Snuff-box," Liadoff; "Christmas Evening," Mauro-Cottone; Meditation, Sturges; "Thou Art the Rock," Mulet; Evensong, Johnston; Minuet Antico, Seeboeck, and Toccata from Symphony 5, Widor.

Nov. 15 the "Covered Wagon" (motion picture) was accompanied as a demonstration of the organ by Lloyd G. del Castillo, organist of Fenway Theater and the People's Symphony Orchestra.

The organ, dedicated to members of the Boston City Club who fell in the great war, is an instrument of approximately sixty speaking registers.

It seems as though the present would be an unusually busy season with the organists. Among other activities, first of all as librarian for the Allen Brown Library, and secondly as organist-choirmaster of St. John's Episcopal Church, Roxbury Crossing, Richard G. Appel, in conjunction with Professor Spaulding of Harvard University and others, has instituted a lecture course at the Boston Public Library for those who attend the symphony concerts. This course is given Monday afternoons and the music of the programs to be played by the orchestra is illustrated either with the piano or the phonograph. The attendance at these lectures under the auspices of the university extension department of the State of Massachusetts is gratifying.

It is announced that the organ recitals usually given Sunday afternoons at Trinity Church are postponed until the new console for the organ is in place, and possibly until after the organ itself has been rebuilt or replaced. Many organists found these recitals a pleasant feature last season. The Skinner Company has the new work in charge.

After a trip to the Pacific coast, and especially California, lasting six months or more, George A. Burdett, the composer, and a former dean of the New England chapter, A. G. O., has returned to Boston full of youthful enthusiasm. What he has learned and enjoyed during his visit would make a volume of no small size.

The recitals on Monday noon at King's Chapel, given by Raymond C. Robinson, are progressing as usual. Following the example of the sister church, special week-day music is being given at the Arlington Street Church under the direction of Benjamin Whelpley, and at First Church Thursday afternoons under the direction of Professor John P. Marshall.

The music at Tremont Temple is broadcast each Sunday. Eustace B. Rice is organist at the Temple and his latest programs have been attractive. This is probably the most popular Protestant church in New England.

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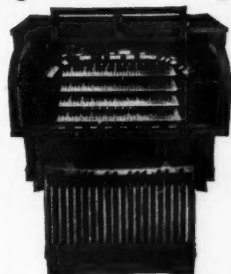
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RECEPTION TO HONOR CARL

Three Hundred Come Out in New York to Show Appreciation.

Three hundred friends and former pupils of Dr. William C. Carl gathered in the chapel of the First Presbyterian Church of New York on the evening of Nov. 24 for a reception in his honor. The event was arranged by the alumni of the Guilman Organ School to celebrate the fact that Dr. Carl when in France last summer received the decoration of Chevalier of the Legion of Honor.

A program of French songs was given by the quartet of the First Presbyterian Church, consisting of Olive Marshall, Ernest Davis, Edgar Schofield and Amy Ellerman, with Elmer Zollar as accompanist.

Willard Irving Nevins made a brief talk in which he gave the reasons the French government chose to honor Dr. Carl and spoke of his long-continued work in promoting the French method of organ playing in America. Mr. Nevins introduced Philip Berolzheimer, a patron of the school conducted by Dr. Carl and city chamberlain of New York. Mr. Berolzheimer paid a tribute to Dr. Carl as an advisor and helper. Dr. Alexander, pastor of the First Church, spoke of Dr. Carl's thirty-two years as organist and the happy relations that exist. Philip Perreier, Deputy French consul, thanked Dr. Carl for his work in promoting French art.

Dr. Carl responded graciously and recounted experiences of his student days in Paris. He said he always wished this decoration, but never dreamed he would receive it. He reviewed his association with Paris artists on Sundays on their organ benches, including Franck, Guilman, Gigout, Dallier, Rousseau and Boellmann. Dr. Carl also spoke of New York's proposed art center and of needed practice facilities and advantages to organ students. He mentioned Guilman's influence in America and said that progress dates from his first tour. In closing he voiced the prediction that America was destined to become the art center of the world.

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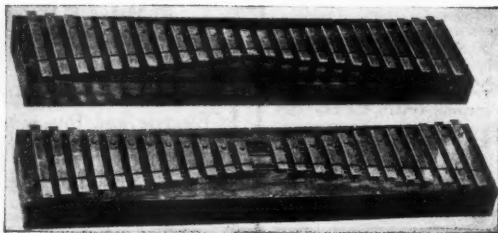
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Dedication, by Deems Taylor; published by J. Fischer & Bro., New York.

Deems Taylor's orchestral suite, "Through the Looking Glass," has been played by symphony orchestras as often as any American composition of recent years and may be counted as one of the most successful efforts by a native composer. Its inspiration is the familiar story by Lewis Carroll, which is a companion to "Alice in Wonderland." "Dedication," the first movement of the orchestral suite, has been transcribed for organ by Charles M. Courboin. It is pleasant music, with a certain naive charm suitable to the subject, although this single movement loses considerable significance when divorced from the other parts of the entire work. Mr. Courboin's transcription calls for a piano, and as few organs are provided with this accessory, the effectiveness and usefulness of the transcription is considerably curtailed, as the substitution of either harp or flute will not produce the same effect. Lewis Carroll's dedicatory poem,

Child of the pure unclouded brow
And dreaming eyes of wonder
is prefixed to the music as "appearing in the orchestral score of 'Through the Looking Glass,' Deems Taylor," the implication being that Taylor wrote the verses as well as the music. Perhaps the publisher thought that "everybody knows about 'Alice in Wonderland.'"

Little Bells of Our Lady of Lourdes, and Vesper Processional, by Harvey Gaul; published by J. Fischer & Bro., New York.

To organists who are on the lookout for pieces utilizing chimes we recommend this original and piquant composition. Mr. Gaul has broken away from the traditional use of bells and has built his music about a peal of bells, instead of single strokes. The registration is for a three-manual organ, but the music cries aloud for an echo organ, and happy possessors of that most effective auxiliary will not miss the opportunity to use it. The chimes will be most successful on those organs where dynamic variety is possible, their first use being a far-away pianissimo. The "Processional" theme has a strongly Gregorian flavor, and its announcement, in unison, fortissimo, is a stunning effect after the quiet opening. The return of the bell theme is skillfully managed and the ending, like the beginning, is meditative. The music seemed to us to be slightly repetitious, being overly long for the small amount of material in it, but its loosely-knit structure makes it easy to cut, if you feel so inclined.

Lament and Silhouette, by Carl McKinley; published by J. Fischer & Bro.

Mr. McKinley won a prize a few years ago with an orchestral composition—we have forgotten the exact circumstances, but his organ music always seems orchestral to us. He thinks orchestrally, which is not a bad way to think, especially for organists. This characteristic is plainly exemplified in "Lament." Organists who love color will appreciate these two compositions. The style is modern and the "color" is not only a matter of tone-timbre, but also of musical material, especially in its harmonic aspect.

Rhapsody on Old Carol Melodies, by William Lester; published by J. Fischer & Bro.

Several Christmas carols are involved in this rhapsodic composition—"Silent Night," "Holy Night," "The First Noel," Praetorius' "Lo, How a Rose," and two others which sound familiar, although we cannot name them. With such material as this, a

practiced hand like that of Mr. Lester could not fail to produce an admirable result. The melodies are strung together loosely, in rhapsodical style, and the treatment is thoroughly organistic.

A Christmas Meditation, by George A. Burdett; published by the Arthur P. Schmidt Company, Boston.

Mr. Burdett continues his amiable and interesting discourses on familiar hymn-tunes, giving us this time a very neat exposition of "The First Noel" and "Holy Night," two of the best-known carols of Christmas time. We have probably said before that these "chorale preludes" by Mr. Burdett are "musicianly," but at the risk of being tiresome, we must say it again, for that is the word which instantly comes to mind. They are not merely variations on a theme—they are developments of a mood, re-handling of sound material. We like this "Christmas Meditation" quite as well as any of the previous numbers. The beautiful old melodies are treated lovingly and the composer has remained within the limitations of his title. The "Meditation" is in a quiet and pensive mood, producing the effect of a skillful improvisation. Ideal for church use.

Elegie Heroique, by Harry Farjeon; March in A flat, by H. Davan Wetton; published by W. Paxton & Co., London.

The "heroique" character of the "Elegie" gives it a vitality which makes of it more than merely a sad little tune. There is a stately dignity to it which is impressive, building up to a full organ climax. Harmonically it is rich and unhackneyed. Mr. Wetton's march is sturdy and straightforward, unbothered by a self-conscious desire to be subtle, convincing because of its honest simplicity.

ACTIVE IN CHICAGO DIOCESE

Choirmasters Meet and Will Reorganize Choir Association.

A meeting of Chicago Episcopal choirmasters was held in the Church Club rooms, Tower building, Nov. 17. The purpose was to determine whether or not the choirmasters of the diocese were in favor of reorganizing the Diocesan Choir Association. After some discussion it was unanimously voted by the representatives of sixteen Chicago and suburban parishes to reorganize.

The diocese will be divided into sections and the choirs in each division will unite and give a festival, and, perhaps, once a year the sections will unite for one great service. A nominating committee was elected.

Willard Groom's Choir Active.

St. Peter's Choir, fifty men and boys, under direction of Willard L. Groom, A. A. G. O., furnished the choral music for the big revue of the Girls' Friendly Society in the Diocese of Chicago. Mr. Groom had his own orchestra of picked men in the pit for all performances. Mr. Groom will play two concerts with the Edison Symphony Orchestra in December. St. Peter's Choir will unite with St. Paul's Choir, Kenwood, Karl O. Staps, organist and choirmaster, in a festival service in December.

George Yates Myers, organist of the First Presbyterian Church, Troy, N. Y., at his monthly musical service Nov. 2, gave the following selections from the works of R. S. Stoughton, the "Orientalist par excellence": Organ prelude, "In the Garden of Iram," from the Persian Suite; anthem, "By the Waters of Babylon"; cantata, "The Woman of Sychar"; organ postlude, "The Courts of Jamshyd" (Alla Marcia).

On Sunday evening, Nov. 2, in St. Michael's Lutheran Church, Philadelphia, the combined choirs of St. Michael's and the Church of the Advocate gave a fine rendition of Dr. H. Alexander Matthews' cantata, "The City of God," under the direction of William T. Timmings, organist and choirmaster of St. Michael's. Mr. Timmings' musicianship and qualifications as a choir trainer were abundantly manifest. "The City of God" is the cantata which Dr. Matthews was commissioned to write for the celebration of the quadricentennial of the Reformation in 1917. It has been extensively sung both in Lutheran and other churches.

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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

T.—Title. D.—Descriptive.

Woodland Music.

The man or woman who feels no thrill in passing through the forest would make a poor musician. As in life itself, these landscapes pass through four yearly transitions—spring, summer, autumn and winter. The makers of films wisely choose to photograph many ideal spots, and this calls for correct interpretative music. We will first take up woodland music in general—organ, piano and orchestral issues—and then go more into detail.

ORGAN SOLOS.

First the legitimate organ works. The "Nocturnette, Moonlight," by d'Evry; Pastoral, by Faulkes; "April Song," by Brewer; several pastorales by William Faulkes; "A Moonlight Serenade," by Nevin; "In Moonlight," by Kinder, and even numbers like Jores' "Cadette Shepherd Song" are typical examples. A piece used extensively in organ recital work when we were in the first stages of evolution as an organist was "Harvest Home," by Spinney, and the work has not lost its charm for us. Two transcriptions are "Woodland Murmurs," from "Siegfried," by Wagner, also known as "Forest Music," and Mendelssohn's "On Wings of Song," which fits well into a woodland scenic where there is a flowing brook. Cyril Jenkins' "Dawn," Frederick Groton's "Afterglow" and d'Antalfy's "Drifting Clouds" are examples of modern writing. Walter Spinney's "Daybreak" and Lemare's Pastoral in E are samples of the old-time favorites in organ solo work.

PIANO SOLOS.

MacDowell's "Woodland Sketches" are especially adapted to organ picture work, while pieces like Sinding's "Rustles of Spring," Wilson G. Smith's "Woodland Murmurs," Trinkhaus' "Nodding Tulip" and N. D. Ayer's "Twilight" are examples of different styles of composition illustrating nature in its various moods.

PIANO ACCOMPANIMENTS.

It is, however, in the realm of orchestral works that the greatest assortment of varied pieces is to be found. "A Drowsy Afternoon," by Lemont (Ditson); "Andante Amoroso," by Langey; "In a Shady Nook," by Hildreth; "What the Pond Lilies Whispered," and others similar in texture picture the quiet, reposeful, languid siestas that enthrall us all when we experience them. "May Dreams," by Borch; "After Sunset," by Prior, and "Twilight," by Cesek, represent a more serious mood, and again, "Sweet Jasmine," by Bendix; "A Rustic Festival," by Zamecnik, and "Wood Nymphs," by Eric Coates, typify the happy, carefree, joyous spirit in nature.

A splendid suite is "Sylvan Sketches," by H. Helm, in five movements. A unique and slightly eccentric work, withal very melodious, is "The Woodland Inn," by Theodore Bendix (Witmark), while "The Enchanted Valley," by E. Bucalossi (Hawkes), is a comparatively recent issue in the form of a pastorella. Another up-to-date piece is "By the Old Mill Stream," by Norman Leigh (Jacobs), in which the composer has made use of dissonant chords where least expected and the result is a dreamy, idyllic, little number.

Numbers representing the seasons are appropriate for woodland scenes. For example, spring songs, summer

sketches, autumn portrayals, and even works written to illustrate winter scenes are all usable.

Most organists, in registering these pieces, will use the flute stops too much. Other excellent combinations of the delicate reeds and strings are also in good taste, as are the quintadena, French horn, wald horn and a certain effect to be obtained (swell closed) with a very nasal orchestral oboe. (Concluded next month.)

New Photoplay Music.

"Rural Sketches," by G. B. Nevin (Summy edition).

In this suite, a legitimate organ publication, the organist will find excellent and varied material for his use. (1) "At Dawn," which is labelled "a study in crescendo," is a tone picture of sunrise breaking over the hills, and those who have witnessed the glories of the gradual transition from night to day will be thrilled on playing over this number. Beginning pianissimo, in simple form, as befits the hour preceding dawn, the movement and intensity of the music gradually increase until in the final maestoso chords (full organ) new-born day is resplendent in full glory. (2) "Song of the Hunters" well describes this movement. After an impressive introduction, there is a semi-martial movement for soft reed solo. A change to E flat shows a quieter mood, and the hunting strain is again heard at the close. (3) "O'er Still Meadows" is a subdued, slow movement in F. The right-hand melody and a drone pedal bass are both subservient to a left-hand figure—C, D, E—unceasingly reiterated on the chimes. (4) "The Carnival Show," a brilliant allegro, is full of striking changes of harmony and tonality, and although adhering to tonic key, the composer makes liberal use of many augmented chords. A second section visualizes the oriental phase of a carnival. (5) "Twilight Memories" is a quiet, reflective and expressive andante. Every item in this suite is well worth while.

"Oriental Suite," by Charles W. Cadman. (White-Smith Company.)

The four movements in this suite are inspired by Omar Khayyam's "Rubaiyat." (1) "Underneath the Bough" has a broad, legato theme, harmonized, at first, in a succession of fifths, and next in full harmony with a second and more jovial air. (2) "The Desert's Dusty Face" begins in a mysterious manner, high in the treble, with a single note left-hand theme, and is accompanied by rapid groups of five thirty-second notes. A second theme occupies the remainder of the movement. (3) "Merry with the Fruitful Grape" is given with a G major signature, but, aside from this and the drone bass, there is no part in that key. A weird oriental dance. (4) "Within the Potter's Shop" is a descriptive and spirited movement abounding in series of triplet sixteenths.

A single, detached issue (piano solo) is "The Minstrel of Kashmir," also by Cadman, which has its principal air in D minor. In an interlude the composer makes clever use of a succession of perfect fifths.

From the press of J. Fischer & Bro. comes a varied assortment of legitimate organ compositions.

"Two Oriental Sketches," by James R. Gillette. (1) "Desert Song" is a plaintive melody in B minor that immediately suggests the weird quiet of the desert. (2) "Uarda," a desert dance, in the same tonality, has, as its first theme a brilliant illustration of the contortions of the frenzied dervishes, as they circle around their campfire. A melodious interlude offers the right contrast.

"Dedication," by Deems Taylor. This number is from the orchestral suite, "Through the Looking Glass," and begins with a simple solo, followed by a development of the air with decidedly original harmony. Later the left hand has the theme and the right hand embellishes the main idea in a musical manner.

"Silhouette," by Carl McKinley, has the accompaniment figure of four sixteenths in the right hand, while the left carries the melody in the baritone register. In a central section ex-

cursion is made in improvisational style into the key of A flat. The first theme ends the piece.

"The Little Bells of Our Lady of Lourdes," by H. B. Gaul, is useful to the theater organist, as it offers excellent opportunity for the use of the chimes. Sequences of five notes are given out on the strings, and on each note of the theme a series of five notes is played on the chimes. A "Vesper Processional" is published with this piece.

Correspondence.

D. P., Roseburg, Ore.—We do not know of any magazine devoted exclusively to the motion picture organist's work. Write to W. Meakin Jones, care of Rudolph Wurlitzer Company, North Tonawanda, N. Y., for answer to your second question.

Encyclopedia of "Movie" Music.

"The Encyclopedia of Music for Pictures," now in preparation by Belwin, Inc., music publishers of New York, contains over 500 classifications or characters, such as "Fire Music," "Fight Music," "Love Themes," "Storm Music," etc. (not mere words). To realize the work involved in the compilation of more than 500 characters one must try to test his own vocabulary and see how many words he can cite quickly. It can therefore be readily understood that the statement made by Mr. Winkler, president of Belwin, Inc., that this encyclopedia was three years in the making is not an exaggeration. The encyclopedia lists over 8,000 compositions, which have been carefully divided and subdivided under the various classifications and characters. Before every musical title listed there is a blank space for the purpose of enabling the musician to check his own library into the encyclopedia under the various classifications and headings.

Ernest C. Vogelpohl Marries.

A beautiful wedding service occurred at St. Paul's Lutheran Church, New Ulm, Minn., recently, when Miss Ella

Fenske, daughter of Mr. and Mrs. Gottlieb Fenske, became the bride of Ernest C. Vogelpohl, son of Mrs. H. H. Vogelpohl. Professor E. R. Bliefernicht of Dr. Martin Luther College performed the ceremony. Mrs. A. G. Koritzke of Chicago, a sister of the bride, was matron of honor, while Miss Elizabeth Kuehne of Mankato, a cousin of the groom, was bridesmaid, and Arthur Fenske, a brother of the bride, acted as best man. H. A. Vogelpohl of St. Paul, a brother of the groom, and A. G. Koritzke of Chicago were the ushers. Professor H. Sitz of St. Paul's Lutheran parochial school played the "Lohengrin" Bridal Chorus as a processional. Professor Sitz played Fritz Reuter's Wedding March as a recessional. The groom was born and reared in New Ulm. He is an organ builder and representative of the Reuter Organ Company of Lawrence, Kan. The bride has been a resident of New Ulm for the last two years.

Mudler-Hunter Organs Opened.

William C. Young, organist of the Central North Broad Presbyterian Church, Philadelphia, played the opening recital on the new two-manual Mudler-Hunter organ in the First Presbyterian Church, Grenloch, N. J., and Oct. 12 a two-manual organ was dedicated in the new Catholic Church of Our Lady of Mount Carmel, Philadelphia. The Mudler-Hunter Company has contracts for the following organs: Three-manual, containing twenty-eight stops, for the new Muhlenberg Memorial Lutheran Church, Philadelphia; two-manual for Chapel of St. Michael and All Angels, Philadelphia; Church of SS. Cyril and Methodius, Kingston, Pa.; Episcopal Church of the Atonement, Morton, Pa.

The Pius X. School of Liturgical Music, at the Convent of the Sacred Heart, 130th street and Convent avenue, New York, now has a new building especially for its needs. The solemn dedication and blessing by Cardinal Hayes was held on the afternoon of Nov. 6, and the work of instruction will continue in the new hall.

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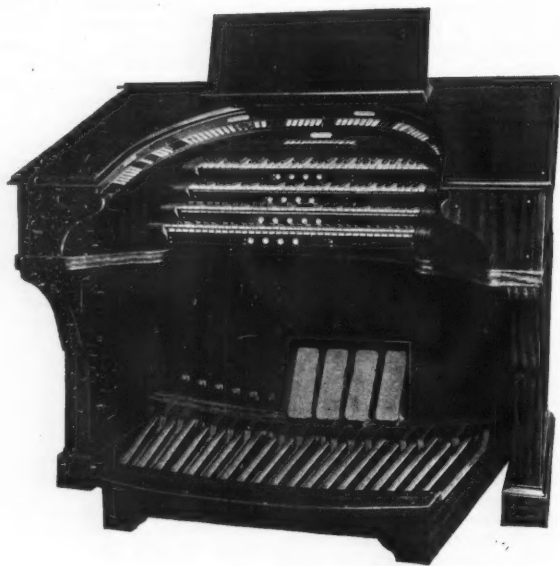
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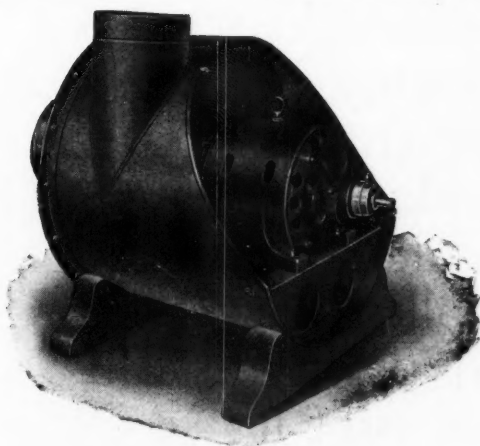
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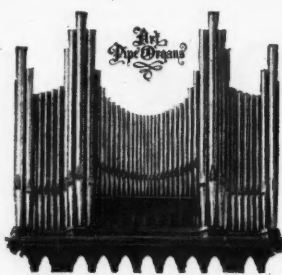
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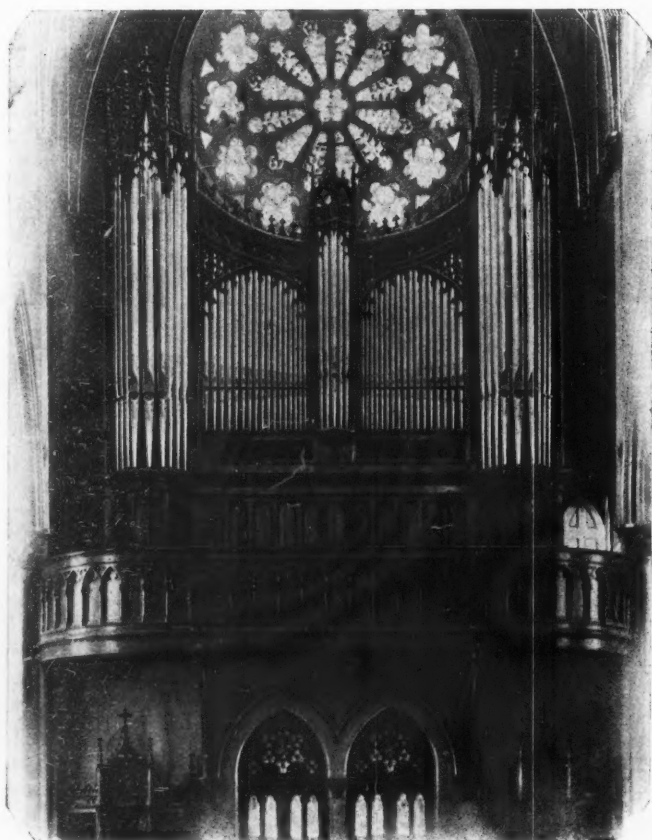
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